

The AUTHOR & JOURNALIST

OCTOBER, 1945

20 CENTS



AUTHORS' AGENTS—TO USE OR NOT TO USE?

By Miriam Allen deFord

CHRISTIAN SCIENCE MONITOR—A MARKET OVERLOOKED

By T. Morris Longstreth

NON-FICTION BOOKS FOR BOYS AND GIRLS

By Elizabeth R. Montgomery

"I ROWED A BOAT TO DUBLIN"

By George H. Freitag

THE STUDENT WRITER DEPARTMENT

By Willard E. Hawkins

MOSTLY PERSONAL

By John T. Bartlett

THE NOVELIST

By Stanton A. Coblenz

LITERARY MARKET TIPS

Get Sellers Are a Habit (James Hilton)—P. 3)

HOW TO WRITE • WHERE TO SELL

AUTHORS OF BOOKS:

We are established general Book Publishers. We offer you friendly editors and MS readers; able artists; punctual printers; agents for Great Britain and the Continent; distribution at home and abroad.

If you have a typewritten book MS—on any subject, prose (30,000 words and up) or poetry (book-size collections for *Contemporary Poets Series*)—you are cordially invited to submit it, with the complete certainty on your part that it will be read without delay, and of course free. Write first if you prefer.

If unavailable, your MS will be returned promptly and carefully. If accepted, your book will be published promptly and adequately.

DORRANCE & COMPANY

(Incorporated 1920)



Dept. A
370-374 DREXEL BUILDING

PHILADELPHIA, PA.

ATOMIC ENERGY IN SMALL PACKAGES!

"How to Publish Your Own Writing
Profitably"

By Richard Tooker

A new pamphlet handbook guaranteed to start the wheels of the deadliest idea factory. Open sesame to instant success for many ambitious scribes. Only 35c postpaid.

A few remainders of the paperbound edition of the sensational book "Writing for a Living" are still available at \$1.25 postpaid. BOTH BOOKS \$1.50.

SUNLAND PUBLISHERS

Box 148 Phoenix, Ariz.

A. & J. TRAINING IN FICTION WRITING

Absolutely Dependable — Professional — Personal

For 25 years A. & J. has proved its ability to train writers successfully. Ask for free booklet, "The Way Past the Editor," and coupon for free MS. report.

THE SIMPLIFIED TRAINING COURSE. 1835 Champa St., Denver, Colo.

NAME.....

ADDRESS.....

A-J-10-45

VIRGINIA SLAUGHTER

Six years editor national writer's magazine

Constructive criticism of mss.

Individual assignments and training for beginning writers.

Personal collaborations.

Free reading and report on novels.

• •

RATES: 90c per 1000 words to 5000; 50c per 1000 thereafter. Write for information concerning beginners' course and personal collaboration.

All mss., except novels, returned within 10 days.

VIRGINIA SLAUGHTER

574 Terrace Ave.
Cincinnati 20, Ohio

SELL IN THREE MONTHS OR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH—
YOU CAN WRITE JUVENILES.

AND SELL WITHIN THREE MONTHS.

In past years I have sold some 3000-3500 stories . . . articles . . . serials . . . series. Now, I'm teaching it.

ALSO CRITICISM AND COLLABORATION

Write for terms to:

Dept. J

WILL HERMAN

Florida

Sanford,

MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

Seemingly it was inevitable that "So Well Remembered," by James Hilton, published in August, a Literary Guild selection, should soon be high on best seller lists. Best sellers are a Hilton habit. "Good-bye, Mr. Chips," "Lost Horizon," "We Are Not Alone," and "Random Harvest," were notable book as well as motion picture successes.

Hilton went to Hollywood to assist in the filming of his novels and has lived in Southern California most of the time since. He has done much miscellaneous writing for motion picture companies, and for his work on the film version of "Mrs. Miniver" received an Academy award.

Hilton is an Englishman, the son of a schoolmaster. "Good-bye, Mr. Chips," was the long short story, written in four days for the 1933 Christmas supplement of the *British Weekly*, which launched the Hilton career in America. *Atlantic Monthly* reprinted the story the following spring. Alexander Woolcott praised it on the radio and in *The New Yorker*, and an American edition in book form became a best seller. Eventually the story reached the screen, starring Robert Donat. The popularity of "Chips" led to American publication and filming of "Lost Horizon," which had been published in England, winning a literary prize, in 1933.

While a college undergraduate, James Hilton wrote for newspapers, and had his first novel published (at the age of 20—he is now 45.) He conducted a twice-a-week column for the *Dublin Irish Independent* for ten years, and for a time was a *London Daily Telegraph* book reviewer, reading 20 books a week and reporting on half-a-dozen.

According to a Little, Brown publicity release, Hilton's idea of "a pleasant Sunday" is to climb Southern California's Mt. San Antonio (alt. 10,000). How well he likes America may be gathered from the fact that since coming here in 1935 he has spent only a few weeks in England.

▲ ▲ ▲

What began as an experiment in surveys, a fresh approach to an old question among writers, became for *The Author & Journalist* staff a delightful experience. The authors we've met (by mail) the past few weeks! (Glance at the tabulated lists on pages 6, 7 and 8.) Miriam Allen deFord, of San Francisco, collaborated with us in planning the study, and has been invaluable in other ways, including preparation of her excellent report and analysis, "Authors' Agents: To Use Or Not To Use?"

▲ ▲ ▲

George H. Freitag ("I Rowed A Boat To Dublin") contributed "The Second First Novel" to our June, 1944, issue. He has written stories for *Atlantic Monthly*, *American Mercury* and other magazines, and is at work on a novel already under option to a motion picture company and a New York book publisher.

THE AUTHOR & JOURNALIST, Published Monthly at 1837 Champa Street, Denver 2, Colorado; John T. Bartlett and Margaret A. Bartlett, Editors and Publishers; David Raifelock, Associate Editor; Willard E. Hawkins, Editor, The Student Writer Department. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved by Author & Journalist Publishing Co. Printed in the U. S. A. Founded, 1916, by Willard E. Hawkins. SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

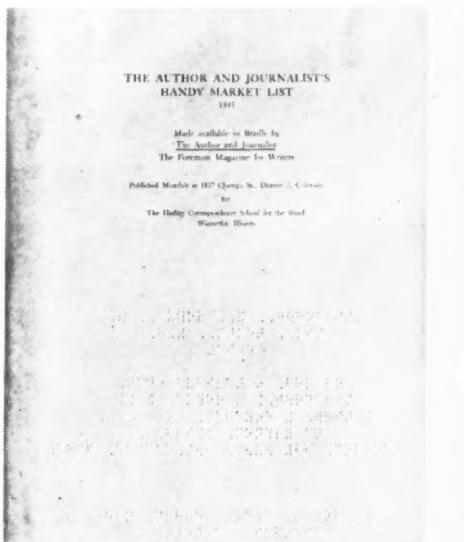
Quaker, tutor, teacher of Latin and nature in a boys' school, T. Morris Longstreth ("Christian Science Monitor—A Market Overlooked") was invited to live at Lake Placid Club because of the chapter, "An Experiment in Intelligence," in his "The Adirondacks." After the Adirondacks phase, he was in Canada for ten years, much of the time with the Royal Canadian Mounted Police, whose history he did. For five years in Washington, D. C., he freelanced, making *Colliers*, *Liberty*, the *American Country Gentleman*—but not regularly enough to be permanently seduced," he comments.

Since Pearl Harbor, Mr. Longstreth has lived in Concord, Mass., studying Thoreau. Westminster Press will publish his novel about Thoreau next spring, "Two Rivers Meet in Concord," his 25th book. His most popular juvenile is "Tad Lincoln" (Westminster Press), and he has done many juvenile serials (a subject on which we have commissioned him to write an article for *The Author & Journalist*.)

▲ ▲ ▲

We show a photograph of the new Braille Edition of the Handy Market List. Actual size is 11 in. by 13 1/2 in. The format is the same as that of the Braille Edition of *Readers' Digest*; the Handy Market List was produced in the same plant (American Printing House for the Blind, Louisville, Ky.)

This abridged edition, prepared by Alice Methudy, short-story instructor of the Hadley Correspondence School for the Blind, is principally devoted to



A New Author & Journalist Service—the Handy Market List in Braille

markets for short stories and verse. Hadley School students of creative writing receive the Handy Market List free. A revised edition will be published annually.

The Hadley School has distributed copies of the directory to every library for the blind in the United

(Continued on Page 16)

"The future belongs to those who prepare for it."

Maren Elwood

Authors' representative, literary collaborator. Author of the current non-fiction best seller, *CHARACTERS MAKE YOUR STORY*, published by Houghton, Mifflin, recommended by the Book-of-the-Month Club.

Professional Training for Writers

FICTION
RADIO
ARTICLE
FEATURE
SCREEN
JOURNALISM
ENGLISH

Study by mail. Studio lectures. Individual manuscript criticism. . . . Personal, directed writing. For information write:

MAREN ELWOOD

6362 Hollywood Blvd., Hollywood, Calif.

You May Be A Novelist!

Often writers who are cramped by the short story form or unsuccessful in it, need a larger form to express themselves. My NOVEL WRITING PLAN is a day-by-day guidance through preliminary note-taking, organizing and expanding the idea, assembling the characters, plotting, making up the chapters, balancing for dramatic emphasis, writing the first draft and revision. Easy to follow, assures a soundly built book, the only kind that will sell.

Why not try this Plan, a novel may be the form in which you will "find yourself" as a writer.

Write for free particulars

ANNE HAMILTON

Literary Specialist

Instruction and Criticism: Novel, Poetry, Short Stories
745 So Plymouth Blvd. Los Angeles 5, Calif.

NON-PROFESSIONAL WRITERS



whose stories are not selling need editorial revision of their scripts. Twenty years' editorial experience qualifies me to give expert assistance with short stories and novels. I am helping other writers make sales—I can help YOU make sales!

EXTREMELY MODERATE RATES
FREE READING AND REPORT
on one short story if you mention
The Author & Journalist.

Special Courses in Writing Short
Stories—Writing for the Juvenile
Magazines—and Writing Articles.

MAITLAND LEROY OSBORNE
LITERARY CONSULTANT

Wollaston 70, Mass.

23 Green Street

4

Learn A Profession

— Radio Writing —

Get quick, complete training in the most profitable writing field. The radio market offers increasing opportunities to the trained writer.

Learn at home in your spare time

In a few short weeks you can learn to master the technique and mechanics of writing for the air. **Personal supervision** insures results. Complete texts furnished. An R.W.I. trained writer is not a "beginner"—he is a **professional radio playwright**.

Write professionally—every type of radio program—also commercial writing.

Learn how FREQUENCY MODULATION is opening up new writing fields. Ask for free copy of AIR TALENT TIMES.

Free information sent on request.

RADIO Writing INSTITUTE

Studio G, Radio Center—Hollywood 28, Calif.

YOU CAN WIN!

Shepherd Students are America's Biggest Winners in Prize Contests! You, too, can cash in on Contests when you learn the Secrets of Winning! Inexpensive Course! Write NOW for a FREE copy of the "SHEPHERD CONFIDENTIAL CONTEST BULLETIN," filled with Prize Offers, Winning Tips and Winning Entries.

SHEPHERD SCHOOL

Dept. A, 1015 Chestnut Street

Philadelphia 7, Pa.

LITERARY HELP From a Selling Writer

I am offering you my help after making a living with the pen for 15 years. During the past five years I have sold **every manuscript** I have written. That is why I know I can help **you**.

I have no printed forms or courses. My help is strictly individual, designed to make **your manuscript** sell. Write me a letter, giving a brief outline of what you have written and the help you require, and I shall advise you of the procedure to be followed.

CHARLES CARSON

601 So. Vermont Ave.
Los Angeles 5, Calif.

Max
Gert
Lurie
Ed B
Bram
Geor
Jacq
Curti
Ann
Barth
Blanc
Sally
Lelan
Henr
Caro
Dr. F
Intern
Otis
Augu
Maxi
Mats
McIn

THE AUTHOR & JOURNALIST

October, 1945

AUTHORS' AGENTS: TO USE OR NOT TO USE?

The Author & Journalist Seeks a Definitive Answer

. . . . By MIRIAM ALLEN deFORD

For many years, queries have been coming in to *The Author & Journalist* from beginning authors—some who have published a few things, some who have published nothing as yet—as to whether or not it was desirable for a professional writer to employ an agent.

Feeling that the best way to find a definitive answer to the question was to go straight to the source, *The Author & Journalist* sent out a questionnaire to some 500 established American authors, asking them whether they employed an agent; if so, whom; whether they used agents only for special kinds of work; and whether there were any comments they could make which would be of help to young writers.

About half of those addressed, all busy men and women, took the time and trouble to answer, and most of these added valuable comments. Here is

another proof of the kindness and generosity of "arrived" authors to their younger colleagues and would-be colleagues.

The lists which follow are largely self-explanatory. They are: (I) An alphabetical list of agents mentioned (without addresses, since many agents do not seek clients directly, and others have all the clients on their list whom they are able to serve efficiently); (II) an alphabetical list of writers who answered that they did employ agents (including a few, not circumscribed, whose agents were already known from other sources), with the agents they named, and (III) an alphabetical list of authors answering that they did not employ agents, including some who had used agents in the past. Following the lists is a brief résumé of the most important comments made, and an attempt to sum up the (sometimes conflicting) advice given.

I. LIST OF AGENTS MENTIONED

A. General Agents

Maxwell Aley
Gertrude Algaze
Lurton Blassingame
Ed Bodin
Brandt & Brandt
George T. Bye
Jacques Chambrun
Curtis Brown, Ltd.
Ann Elmo
Barthold Fles
Blanche Gregory
Sally Harrison
Leland Hayward, Inc.
Henriette Herz
Carol Hill
Dr. Franz Horch
International Press Bureau
Otis A. Kline
August Lenniger
Maxim Lieber
Matson & Duggan
McIntosh & Otis

McKeogh & Boyd, Inc.
William Morris Agency, Inc.
Harold Ober
Mary Leonard Pritchett
Paul R. Reynolds & Son
Virginia Rice
Sydney A. Sanders
H. N. Swanson, Inc.
Ann Watkins, Inc.
Willis Kingsley Wing
Eve Woodburn
Rowe Wright

Lewis & Molson
Lichtig & Englander
A. & S. Lyons
John McCormick Agency
Selznick Agencies
Rosalie Stewart
Volk
Cora C. Wilkening
Annie Laurie Williams

C. Theatrical Agents

International Play Co.
Thomas Kene
Richard J. Madden
Audrey Wood

D. Radio Agents

Stix & Gude

E. English Agents

John Farquharson
Pearn, Pollinger and Higham
Brent Kenyon
A. P. Watt & Son

II. AUTHORS USING AGENTS

Abbott, Lawrence	Curtis Brown	Swanson for motion pictures.
Adams, Samuel Hopkins	Brandt	Brandt
Appel, Benjamin	(Name not given)	Ober
Asch, Nathan	Lieber	Wing
Atherton, Gertrude	Jules Goldstone	Jackson for motion pictures.
	No agent except for motion pictures.	Woodburn for books under pen names.
Atwater, M. M.	Lenniger	Ober
Baldwin, Faith	Ober	Lieber
	"I've always had an agent. I wouldn't be without one."	Kenyon for European rights.
Balmer, Edwin	Chambrun	Brandt
	Ober for collaborations with Philip Wylie.	Only occasional use.
Fanning, Margaret Culkin	Brandt	Curtis Brown
Farrett, William E.	Sanders	Ober
Bartley, Nalbro	Brandt	McIntosh & Otis
Eateman, Doris	Agent's name omitted at author's request.)	Sanders
Beals, Carleton	Lieber	Baker for motion pictures.
Bechdolt, Frederick R.	Chambrun	Pearn, Pollinger and Higham for England; no American agent.
Bellah, James W.	Watkins	Lieber
Benefield, Barry	Brandt	Selznick for motion pictures.
Blackburn, Tom W.	Lenniger	Chambrun
Block, Libbie	Matson & Duggan	Lenniger
Bosworth, Allan R.	Lenniger	Brandt
Boyle, Kay	Watkins	Algaze
Bristow, Gwen	Brandt	Jennings, John E. Jr.
Bromfield, Louis	Bergerman	Matson & Duggan
	No agent except for motion pictures.	Reynolds
Brown, Ruth	Bodin	Brandt
Brush, Katharine	Ober	Brandt
	Jules Goldstone for motion pictures.	Algaze
Burgess, Gelett	Bye	Brandt
Burks, Arthur J.	Bodin	Brandt
Burt, Olive W.	Lenniger	Ober
Burt, Struthers	McIntosh & Otis	Kline
Cain, James	Swanson	Brandt
Caldwell, Erskine	Lieber	Sanders
	Jules Goldstone for motion pictures.	Williams for motion pictures and dramatic rights only. "For book publication prefer to deal directly with publisher."
Carmer, Carl	Ober	International Play Co. for dramatic rights only.
Cary, Lucian	Brandt	for certain specified Hollywood rights."
Chamberlain, John	Algaze	Brandt
"Champan, Maristan"	Brandt	Watkins
Charteris, Leslie	Wing	Brandt
Chase, Stuart	Watkins	Brandt
Chevalier, Haakon M.	Lieber	Brandt
Cloete, Stuart	McIntosh & Otis	Brandt
Cozzens, James Gould	Brandt	Brandt
Craven, Thomas	Bye	Brandt
cummings, e. e.	Brandt	Brandt
Cunningham, Eugene	Curtis Brown	Brandt
	Lichtig & Englander for motion pictures.	Freedman for motion pictures and radio
Dalrymple, Byron	Lenniger	Brandt
Daniels, Jonathan	Brandt	Brandt
Demarest, Phyllis Gordon	Bodin	Brandt
Derleth, August	Chambrun	Brandt
Donnel, Jr., C. P.	Lenniger	Brandt
Dorais, Leon	Brandt	Brandt
Downey, Fairfax	Reynolds	Brandt
Eaton, Evelyn	Watkins	Brandt
Fairbank, Janet Ayer	Reynolds	Brandt
Fante, John	McIntosh & Otis	Brandt
	Lewis & Molson for motion pictures.	Brandt
Farnham, Mateel Howe	McIntosh & Otis	Brandt
Ferguson, Charles W.	Reynolds	Brandt
Fisher, Anne B.	McIntosh & Otis	Brandt
Fisher, Dorothy Canfield	Reynolds	Brandt
Fisher, Vardis	Curtis Brown	Brandt
Flavin, Martin	Fles	Brandt
	Madden for plays. Stewart for motion pictures.	Watt for all work, everywhere outside of U. S.
Fleming-Roberts, G. T.	Lenniger	Volck and Selznick for motion pictures.
Forbes, Esther	McKeogh & Boyd and Pritchett	Curtis Brown

Meeker, Arthur J.	Reynolds	Smith, Betty	"My attorneys handle all my work."
Minnegerode, Meade	McKeogh & Boyd	Smith, H. Allen	Matson & Duggan
"I did not employ an agent until after I had sold several stories and books."		Spencer, Claire	Curtis Brown
Mitchell, Ruth Comfort	Brandt	Stegner, Wallace	Brandt
Montross, Lynn	Gregory	Steinbeck, John	McIntosh & Otis
Mulford, Clarence	"Doubleday, Doran, for motion pictures only."	Stewart, Donald Ogden	Hayward
Murry, John Middleton	Harrison	Stong, Phil	Matson & Duggan
Nolan, Jeannette Covert	McIntosh & Otis	Street, Julian	Brandt
Nordhoff, Charles	Brandt		"Used occasionally."
North, Sterling	Watt for England.	Stringer, Arthur	Reynolds
Nye, Nelson C.	McCormick	Tarkington, Booth	Brandt
"No agent except for motion pictures."	Curtis Brown, Herch, Wing	Thane, Elswyth	Bye
Ogden, George W.	Jules Goldstone for motion pictures.	"Sometimes"—Not for books.	Jules Goldstone for motion pictures.
Ostenson, Martha	Alvord	Tilden, Freeman	Ober
Oursler, Fulton	Chambrun	Thurber, James	McCormick for motion pictures; Stix & Gude for radio.
Page, Elizabeth	"For motion pictures my publisher and Rosalie Stewart."	Turnbull, Agnes Sligh	Reynolds
Parmenter, Christine Whiting	International Press Bureau for second serial rights.	Tuttle, W. C.	(Motion picture agent; name not given.)
Farquharson for England. No agent for other work.		"Unidentified, please."	Williams for motion pictures; Reynolds for magazines.
Parsons, Alice Bea	McIntosh & Otis	Upson, William H.	Brandt
Partridge, Bellamy	Aley	Van de Water, Frederic E.	Sanders
Patterson, Norma	Wright	van Paassen, Pierre	Chambrun
Payne, Stephen	Wing for book sales	"For articles only, not for books."	
Peattie, Donald Culross	(Literary and motion picture; names not given.)	Walker, Mildred	Wing
Perkins, Kenneth	Sanders	Walworth, Dorothy	Rice
Pinkerton, Kathrene and Robert E.	Brandt	"For shorter fiction and serializing of novels which I sell direct."	
Poole, Ernest	Wing	Weber, Lenora M.	Brandt
Powell, Dawn	Hill	Weidman, Jerome	Brandt
Pratt, Fletcher	Brandt for plays.	Weiman, Rita	(At agent's request, author did not release name.)
Price, E. Hoffmann	Curtis Brown	Wells, Lee E.	Lenniger
Quick, Dorothy	Lenniger	Wescott, Glenway	Morris
Roberts, Kenneth	Ober	Weijen, Albert R.	Brandt
"For everything except my novels."		White, Stewart Edward	Brandt
Ross, Lillian Bos	McKeogh & Boyd	Widdemer, Margaret	Aley
Ross, Nancy Wilson	Nat Goldstone for motion pictures.	Wiley, Hugh	Chambrun
Rush, Alice and William M.	Ober	Williams, Wythe	Bye
Russell, John	Blassingame	Wilson, Charles Morrow	Jaffee
Scherl, Margaret	Brandt	No agent except for motion pictures.	
Schmidt, Sarah Lindsay	McIntosh & Otis	Winslow, Thyra Samter	Elmo
Scott, Margaret	Bodin	Morris and Lyons for motion pictures.	
Scott, Reva	McCormick	Winter, Ella	Hayward
Seghers, Anna	No agent except for motion pictures.	Winwar, Frances	Watkins
Seifert, Elizabeth	Lieber	Woodford, Jack	Blassingame
Shafel, G. A.	Blassingame	Woodward, Helen and William E.	Ober
Shannon, Lytle	Sanders	Worthington, Marjorie	Matson & Duggan
Sheean, Vincent	Swanson for motion pictures.	Wylie, I. A. R.	Brandt
"Carol Hill was my agent for 18 years; now gone into motion picture field."	Kline	Wylie, Philip	Ober
	Brandt	Young, Gordon	Sanders
		Young, Stanley	Ober
			Wood for dramatic rights.

III. AUTHORS NOT USING AGENTS

Adams, James Truslow	
Aydelotte, Dora	
Bacon, Leonard	
Bailey, Temple	
Baker, Karle Wilson	
Barker, S. Omar	
Barrett, E. Boyd	
Barzun, Jacques	
Beard, Charles A.—"I once did a piece of work at the suggestion of a publisher's agent."	

Becker, May Lamberton	—"Everything I have ever written has been asked for by a publisher."
Bishop, Morris	
Brown, John Mason	
Burton, Jean	
Chamberlain, George Agnew	—"If an agent brings me an outright commission. . . . Otherwise all my dealings are direct."
Corbett, Elizabeth	
Cuppy, Will	

Davis, Lavinia R.—"Have used services of my publisher, Doubleday Doran, for selling rights on adult mystery novel such as paper-bound edition, second serial etc."

De Kruij, Paul

Devoe, Alan

DeVoto, Bernard

Eastman, Max

Farley, Ralph Milne—"Have occasionally employed agents for special jobs."

Fergusson, Erna

Franck, Harry A.

Gessler, Clifford—"Not at present."

Gilpatric, Guy—"Had an agent before the war, when I lived in Europe."

Goddard, Gloria

Grattan, C. Hartley—"Implies no judgment on the utility of agents."

Hauser, Heinrich

Hawthorne, Hildegarde

Hicks, Granville—"If I wrote short fiction, I should want an agent."

Holbrook, Stewart

Hill, Grace Livingston

Howe, M. A. De Wolfe—"If I were 50 or 60 years younger, I think I should employ an agent."

Johnson, Josephine W.

Jones, Howard Mumford

Jordan-Smith, Paul

Keeler, Harry Stephen

King, Rufus

Krutch, Joseph Wood—"My writing is almost invariably contracted for before it is written."

Litsey, Edward Carlile

MacManus, Seumas

Mavity, Nancy Barr—"My contacts have been direct with book publisher and newspaper syndicate, which latter has acted as magazine agent on occasion."

Means, Florence Crannell—"I'd certainly use an agent if I were doing short stories."

McCleary, Dorothy

Mencken, H. L.

Mowrer, Lilian T.

Nason, Leonard H.

Nathan, George Jean

Nevins, Allan—"Probably I should; but I have never done so except for short times; I need no agent for my books, and never write magazine articles except on commission from an editor."

Newhouse, Edward—"Both of my editors are friends of mine and there wouldn't be much point in working through an intermediary."

Nicholson, Meredith—"Write and keep writing with an eye on the market."

Nicolay, Helen

Pinckney, Josephine—"For my current novel I have assigned the moving picture and dramatic rights to my publishers under a special arrangement, and they have employed Lyons."

Pringle, Henry F.

Raine, William McLeod—"Not at present"; formerly Brandt "for many years."

Randolph, Vance—"My stuff is mostly ordered or at least suggested by an editor."

Reppplier, Agnes

Rinehart, Mary Roberts—"Very few agents when I began to write. Since then I have liked my personal contacts with editors."

Roberts, W. Adolphe—"I prefer maintaining close personal relations with my publisher, who has an agent to take care of motion picture rights, etc., for all the firm's authors."

Rutledge, Archibald

Seton, Ernest Thompson—"I believe that in most cases it is an advantage for the beginning writer to employ an agent."

Seymour, Flora Warren

Sneedecker, Caroline Dale—"My books have always been put forth by Doubleday Doran or some other publisher known personally. However, an agent should help a beginner . . ."

Stafford, Jean—"I always send my work to small literary magazines where I generally know the editors or to large magazines whose fiction editors invite me to submit mss."

Starrett, Vincent—"I have in the past employed various agents."

Stribling, T. S.—"I once employed an agent for radio—nothing else."

Strode, Hudson—"I recommend agents to other writers."

Swanson, Neil H.

Thayer, Tiffany—"But I'm kind to them!"

Towne, Charles Hanson—"Verse is my specialty and agents do not handle it."

Vandercook, John W.—"Never have; but perhaps I have been mistaken."

White, E. B.

Wiggam, Albert Edward—"I have tried five or six."

Williams, Albert Rhys—"Just don't happen to have one now."

Winther, Sophus K.—"The publisher accepted my first and each subsequent novel directly from me. But I think it would have been and still would be to my advantage to have an agent."

Wood, Clement—"As my article in A. & J. said, they can't sell my stuff. I wish they could."

Woods, Clee

What the Authors Say

The opinions on the necessity and value of agents made by authors extend all the way from ecstatic praise to violent invective. "A good agent is a necessity, even more valuable than a typewriter," says Lillian Bos Ross. "The fee frees a writer to write: foreign rights, contracts, reprints—all taken care of. Peace, it's wonderful!" And Emile Gauvreau agrees: "Agents are necessary to a professional writer. A writer has no time to fool around trying to sell his stuff. He can't promote himself. That is the agent's job."

At the other extreme, E. Boyd Barrett says succinctly: "Young authors should begin by 'ringing door bells'!", while Heinrich Hauser, perhaps influenced by his European background, answers flatly:

"Do not believe in agents. Consider whole system as detrimental to intimate, personal relationship between author and publisher. Direct collaboration between them would greatly benefit American literature. Agent system imprisons author and publisher in ivory towers."

Both these viewpoints find strong support. As for the first, Gordon Young points out that "editors depend more and more on agents to supply needs: good agents maintain close contact with possible markets—also give explicit advice on story treatment and revision." Samuel Hopkins Adams makes almost the same point: "A good agency not only increases the client's earning capacity, but saves him endless detail, and also acts as technical adviser." The

chance to slough off business details is welcomed by many authors. "I have no time to discuss contracts or keep publishers' accounts," remarks Andre Maurois. "My job is to write. The business side is better left to the agent." Margaret Scherf, Sarah Lindsay Schmidt, and Dorothy Walworth all speak in the same vein. Wythe Williams sums it up by saying: "Perhaps an author lives who has enough business brain to talk terms with a publisher—but I never heard of him." (Mr. Williams, meet Mr. James Truslow Adams, who "had a business training before I began seriously as a writer.")

From those who, like Libbie Block, think "writers should have business details cared for by experts," we come to those who believe with Mateel Howe Farnham that "agents probably are necessary evils." "A good agent is an author's right hand," says Struthers Burt, adding "whether you like it or not." The more successful an author is, I. A. R. Wylie thinks, "the more he needs someone to take care of him financially." "An agent is invaluable but not infallible," Graeme Lorimer reminds us. The necessity of securing a *good* agent is stressed by Charles Nordhoff and Esther Forbes; and Phil Stong warns "there are about a dozen good agents" (a few more than that, as a matter of fact) "and a thousand useless ones" "The personal relation is most important," Glenway Wescott adds. "This may be depressing or confusing—or stimulating and wonderfully helpful; as between my agent and myself." The crux of the matter lies in Freeman Tilden's statement: "By all means an agent, as soon as a reputable high-class agent considers you worth his while."

The point, that the young writer, who perhaps needs an agent most, finds it most difficult to be accepted by a good one, is stressed by many authors, and contradicted only by Edwin Carlile Litsey, who says that while he has never employed an agent, he would recommend one for the beginner, "providing the agent was capable and sympathetic," and by Albert Guarerd, Sr. But, remarks James M. Cain, "unknown writers cannot get a good agent. They should peddle the stuff themselves, to learn how, then later get an agent to save them trouble." Anne B. Fisher makes a helpful suggestion: "I think the new writer is better paying an outright critic to help him and then selling his own stuff. Many agents are not good critics." August Derleth agrees: "For beginners who are willing to pay for revision, advice, etc., the reading-fee agencies can be recommended." Charles Morrow Wilson has another objection: "Strongly advise new writers to avoid

agents. Latter tend to thwart beginners' personal contact with editors."

There are agents and agents. As "Marstan Chapman" (Mary and Stan Chapman) puts it: "Beginners should have clearly explained the difference between regular agents and the 'come-on' agents who charge reading fees and 'promise success'." (Though some reputable agents do charge reading fees to unknown writers.) But even granted that the agent is a good one, many authors agree with Albert E. Idell that "just any agent isn't enough. You must have the right one for you. My agent and I speak the same language and I wouldn't think of submitting a manuscript without his critical analysis first. On the other hand, I have several writer friends who have had nothing but bad experiences with well-known, supposedly top-notch agents. The fault may be the author's. Writers are apt to get pretty prima-donna-ish, I've noticed, and unreasonable. I think that the larger agents cannot give the time or effort to an individual to the extent that I receive from mine. I try, though, to make no unreasonable demands upon him, such as knowing every time he licks a postage stamp for my account, or writing day by day reports on the movements of my manuscripts"—a very important point. As Mr. Idell says, if an agent spends all his time writing to his clients, he couldn't be "peddling their material."

Many authors write in terms of admiration and affection of their own agents. "Wonderful," "beneficial and profitable," "perfect satisfaction," "every aid and advice that a writer can imagine or need," "extremely helpful"—these are phrases culled from the comments of writers as varied as Fulton Oursler, Ruth McKenney, Dorothy Canfield Fisher, Margaret Culkin Banning, Frederick R. Bechdolt, and Charles W. Ferguson.

But over and over the authors answering the questionnaire strike the note that agents mean most—and are most accessible—to already established authors. "It is now harder for a newcomer to get an agent than to get a publisher," says Dawn Powell. "The leaders, I've found, are averse to taking on unknown and untrained beginners." "No agent can 'make' an author who is not there," Matthew Josephson remarks sensibly, but adds that even agencies "hospitable to promising young authors" are forced to limit their numbers. "Agents seldom have time for new authors. Young people had best find a young agent who is ready to carry round and sell their work. Big agents are too busy with their big offices," is Gerald Heard's advice. Echoes of this opinion come from William E. Barrett, who says "the beginner will learn more by submitting directly and profiting by editorial advice," and from Clifford Knight, Archie Joscelyn, "Maristan Chapman," Barry Benefield, and William McKee. "No agent can sell a manuscript that does not meet the editorial needs and no editor turns down a manuscript that measures up," Donald Culross Peattie has some sound counsel:

"The purpose of an agent is to save an already successful and productive author a great deal of mechanical bother and to get him higher prices for his work. I doubt if an agent can get high prices for an unknown author's work—that is, any higher than he can get for himself. . . . I think it is possibly dangerous for beginning writers to think they can lean upon the name of a well-known agent; they should think that they have nothing to lean on except the merit of their work."

Many authors point out that in their opinion agents are useful for some kinds of writing but not for others. These include Leonard Nason ("when a publisher is dealing with an author not known to



him"); Henry F. Pringle and Fletcher Pratt (for fiction); Alexander Laing ("for secondary and foreign sales—and for charging what the market will bear when it's a big market"); Kenneth Perkins ("for one who does not live in New York"); Thomas Craven (for radio and screen); Thyra Samter Winslow (for screen); and Nancy Barr Mavity ("for short magazine fiction—not necessary for book-length material"—which contradicts Fletcher Pratt's "should always be used in case of books"). "It depends entirely on your material as to whether you need one or not," says Josephine Herbst, and Eugene Cunningham agrees: "It seems to me each writer is a rule to himself. My experience has been mixed, but I swear by the ones I have now, as I've sworn at some others." Three writers—Julian Street, Vance Randolph, and Fairfax Downey—suggest that writers join the Authors' League of America and take its advice.

There remains a sizable list of authors who are opposed to or critical of all agents and of the whole agent-system. "Why cut them in when you've battled your own way up without their help?" asks Reva Scott (who, however, has an agent for motion pictures). Clee Woods thinks "the disadvantages outweigh the advantages considerably." "I feel that beginning writers do not generally benefit from an agent," says William MacLeod Raine, and gives his reasons:

"All good agents have eight or ten prominent customers whose work has to be placed; if not, that customer will be lost. Since said customer's work usually sells readily and at a good price, the agent's efforts must be concentrated on disposing of his product."

"An agent's commercial slant usually interferes with his artistic judgment," is Dorothy McCleary's opinion, "so that a writer of spontaneous, artistic stories is merely frustrated by an agent." "Of late, authors' agents look for stories that have movie possibilities, or at least 'slick magazine' futures," says Paul Jordan-Smith in the same vein. "For the writer with neither in mind an agent is unnecessary." "A connection with an established publisher is perhaps hard to obtain," remarks Leonard Bacon, "but it can often be obtained without an agent. I don't think agents help much." "An agent cannot sell anything of a writer's that the writer cannot himself sell, but can obtain a slightly better price if the thing is bought," Harry Stephen Keeler thinks. Alice Beal Parsons does not agree with the former statement; she says the answer lies with the publisher, not the author, and believes that "publishers pay more attention to an agent-submission." Neil H. Swanson is on Mr. Keeler's side: "I believe that in general publishers read manuscripts just as hopefully without an agent's suggestion." Benjamin Appel, though he himself employs agents in New York and Hollywood, thinks that "speaking in general, most agents, like other citizens, when successful lose the energy of earlier years. This affects those writers who are 'grim,' 'unpleasant,' etc." And Nelson C. Nye states that "although I do employ agents, and have had many others before them, I cannot honestly say but what I do quite as well without them." Will Cuppy, who "can't write when someone is driving me on," says cynically: "Of course, young writers in general should have agents if the agents want them. But are there such agents?"

Not to leave the beginning author completely discouraged, here is a more heartening opinion from Janet Ayer Fairbank:

"My experience with an agent has been 100% satisfactory. Nine times out of ten if a new writer

has something which indicates future progress it is to an agent's advantage to be interested in selling his work. I should think it would be impossible for a young writer to secure the immediate attention which a good agent can guarantee."

And now, what conclusions may be drawn from this survey, which will be of help to the puzzled beginner?

Here are 270-odd professional authors. Some 70% of them use agents. Of those who do not, nearly half say they wish they had, or recommend that others do so. Certainly few authors are in a position to handle properly such rights as motion picture and radio. The "agent system"—in spite of a very few of these answers—is no longer a controversial issue. Like the horseless carriage, it has come to stay.

So far as any individual writer is concerned, he must decide for himself whether his temperament, and the kind of writing he does, put him with the majority who find profit in employing agents, or the relatively few who do not. The scope of the literary agent has grown vastly in the past quarter century, and most of those opposed to the system are either foreigners now living in America or writers no longer young. Harry A. Franck (now Major Harry Franck) remarked in his reply that in 1908, when he started to write, there were no literary agents. That is not entirely accurate, but to all intents and purposes, there were none in the present sense.

So far as my own experience goes, I have been a professional writer for nearly 40 years. I have had agents in the past, and I have none at present. I am inclined to think that agents are desirable for most kinds of work and most kinds of authors, but not for all. Ask yourself what your aim is, what audience you want to reach, and make your decision on the basis of your self-analysis.

But above all, pick your agent as carefully, almost, as you would pick your wife or husband. Agents, like the little girl, when they are good are very, very good, and when they are bad they are horrid. Your agent may in great part make or mar your professional career. Perhaps the best advice I can give is to tell you to pick out from this list the two or three authors whose work you most admire and would most like to emulate, and follow their advice. Perhaps—who knows—you may some day be accepted by their agents as well!

□ □ □

H. S. Nemeroff of Merry-Day House, Inc., 421 Hudson St., New York 14, writes A. & J. that Rule 2 in the brochure covering rules of its Juvenile Contest which closes October 15, 1945, should be clarified. If a self-addressed stamped envelope is enclosed, "Merry-Day House will make an earnest effort to return all contributions which do not receive prizes, but no guarantee is made by it that such contributions shall be returned." Writes Mr. Nemeroff, "We have no intention of retaining manuscripts which do not win prizes and which will not be accepted for publication. We do, however, wish to absolve ourselves from any responsibility while the manuscripts are in the hands of the carrier."

□ □ □

NOVELIST

By STANTON A. COBLENTZ

He rules his characters! So they avow
Who never wrote a tale, not guessing how
He but records their every ruse and whim,
While they dictate the story, ruling him!

CHRISTIAN SCIENCE MONITOR —A MARKET OVERLOOKED

By T. MORRIS LONGSTRETH

The *Christian Science Monitor* buys about 300 essays a year for its Home Forum Page and upwards of 100 essays a year for its editorial page. The length of essay desired is about 1000 words, and the payment averages around two cents a word.

The *Christian Science Monitor* is an international newspaper. It is read in every English-speaking corner of the globe. And every corner of the globe contributes to its columns: the soldier and farmer, the tight-rope walker, and poet, the traveller, the girl rancher, and the authority on this and that. To write for the *Monitor* is to have your name in one of the best shop-windows of the literary world.

The contributor of essays for the Home Forum Page should buy half a dozen consecutive issues to get some idea of the essay type desired. He will find that the style is extremely elastic. Good taste is the criterion. The result is as if a practising journalist had taken a morning off to describe some place or person he wanted to share, or to tell some experience that struck him as ludicrous or enchanting. The piece is almost conversational, and the writer naturally avoids the gaucheries he would avoid in a living-room—the stilted, the too quaint, the self-conscious, the vulgar.

The subject may be almost anything you can make interest. The *Christian Science Monitor* is a newspaper and not a propaganda sheet for Christian Science. The only reference to Christian Science in its pages is a daily religious article on this Home Forum Page. There are, however, a few restrictions pertaining to the editorial policy of this Page. The essays must avoid profanity, physical love, death, and too much woe, just as one would at the polite dinner-table. The Page is a sort of sanctuary to which readers may resort when they want something pleasant. I suppose to be "refreshing" is the note desired. In the remainder of the paper the problems and agonies of the world are written up; on the Home Forum Page the subscriber in Shanghai, Vancouver, the Australian bush, or 10 Downing Street, London, can be sure of finding something amusing, fascinating, worthwhile, something that stays in the memory like a glimpse of the Matterhorn or a driving snow or Churchill entering the White House.

And *you*—which is the purpose of this article—can have the satisfaction of purveying this pleasure to sheepherder or premier in your own way. You will be let alone to write in your own way. The editor tampers with you not at all. On the editorial page the atmosphere is even freer. Read John Gould's reports from his Maine farm and see. Mr. Gould is well on the way to becoming our leading humorist, for he is not merely funny. His head may be in the clouds with Aristophanes and Will Rogers, but his feet are on the soil. He manages to make common sense the most alluring thing in the world, mainly by laughing at the imbecilities in fashion. The *Monitor* was Mr. Gould's springboard into the *New York Times Sunday Magazine's* high-paying columns, but I notice that he stays faithful to the *Monitor*. He probably appreciates his international audience.

How to be accepted? By having something that

you crave to tell the world, and then telling the world (literally) in a thousand words. The secret of essay writing is desire. The subject mustn't be sought; it comes. It rolls off your typewriter effortlessly—even if you have to rewrite the piece half a dozen times—because it flows from the heart. You are bursting to vent your ire or praise or scorn or pride or any other mood. If it isn't effortless it isn't a good essay. If it isn't a mood it isn't an essay at all. Then it is an article, a dictum, an opinion, a short-short without the surprise, but no essay. It can be full of fact, as is Stewart Edward White's immortal little intermezzo in "The Forest"—*On Lying Awake At Night*; it may be just the irony of a title, like *Nocturne*, Simeon Strunsky's picture of Night Court. But it must be your mood, an imparting of what's on your mind but urbanely, inadvertently. Both general and unique. General, so that most people can enjoy it, and unique, that is sincere, so that they may know it is yours, like a personal letter.

I took no thought about the first essay I sold to the *Monitor*. For ten years I had been living at Lake Placid Club. My windows framed the Sentinel Range, fir-clad to the summits, and with a skyline of heart-searching harmony. One winter evening the color was even more arresting than usual and I said to myself, "The most beautiful place in the world." I'd seen the Jungfrau, the Norwegian fiords, the most wonderful of all estates—the Czar's outside St. Petersburg, now destroyed by those never-to-be-sufficiently damned Germans—and still I felt that for me these slopes of the Sentinels were actually the most beautiful place on earth. So I said it on paper and sent it in. That was twenty years ago, and there have been few months since when I haven't had a useful check from the *Monitor* for the expression of some other conviction or remembered pleasure.

The essay is largely a by-product of a writer's life. Occasionally, as in "One Man's Meat," it turns out to be a gold-mine. But usually it brings in just amusement money. Yet in the essay a man can be himself. He can have fun. For my essays I needed an end man, someone to call zany and prop up opposite opinions, and so I created a postmaster, Nicholas Pumble. Since he had to live somewhere, I created a village, Evergreen, N. Y. Since one man doesn't make a village, I gave him neighbors. I played with those people as a father plays with his son's electric train. Yet it was not fiction—no plot. The fans began to write in. I made friends that still are friends. One letter from South Africa came from a woman whose sister had recently passed on, and she wanted me to know that the last words on that sister's lips were "Nicholas Pumble."

Essays will do that for you. Essays in the *Christian Science Monitor*, anyway.



Farm and Ranch, Main and 2nd Sts., Dallas, Texas, pays for most material 1 to 2 cents a word, but more for articles which have required extensive research. All material must be of interest to Southern agriculturists. Frank A. Briggs is editor.

NON-FICTION BOOKS FOR BOYS AND GIRLS

By ELIZABETH RIDER MONTGOMERY



Elizabeth Montgomery

naturally centered on the typewriter. I started to read the history of the tool of my trade. The story of its beginning caught my fancy, and I wrote it up for teen-age boys and girls, although I had never before written for any age above primary.

But I found I couldn't stop there. In looking for information about the typewriter I had come across intriguing bits about other modern conveniences, which haunted me. So I decided to do a short series of dramatized articles on great inventions.

In spite of me, the short series grew up. It became a book of forty-four stories behind inventions. As I worked I became more and more interested in the subject. I just couldn't leave it alone. I found that almost any invention has a story behind it if you look far enough to find it. Everything I saw or used or read about prompted the inevitable questions: Who thought it up, and how come?

When "The Story Behind Great Inventions" was finally published, I drew a deep breath, called it a day, and went back to my original line of writing for small children. But the publisher had different ideas. "Can you do another book right away to follow this? If so, what?"

Now, I am never one to disregard an editorial request, so I looked through my files. In gathering data for the first book, I had found twice as much material as I could use. Being of Scotch temperament, I had not discarded any of it. There it was, ready and waiting—enough for another book. But when I began to organize it, I saw that it was not sufficiently homogeneous for a single book. What I really had was the beginnings of three books, instead. I wrote to the publisher and suggested the three possibilities: two new invention books, for which I had considerable data, and a book on medical history for juveniles, for which I had only a couple of articles.

You guessed it. They chose the medical book. And they got it—"The Story Behind Great Medical Discoveries," which the Junior Literary Guild promptly chose as one of their fall selections. Now I am working on a third "Story Behind" book, and have half a dozen more planned. Whether I like it or not, I am now a writer for teen-age boys and girls.

But I like it. Non-fiction for children is a fascinating field. It has a lot to recommend it. It has all the advantages of both book-length and magazine writing: the continuity of subject matter keeps you

working until the book is finished; there is no period of waiting, when one article is completed, trying to decide what to write about next. Yet each chapter is separate; you do not lose your train of thought when you stop at the end of an article.

Then, too, the material has sales possibilities both in magazine and in book form, and that's an item. Juvenile magazines and Sunday School papers are always looking for good non-fiction, and though the pay is small, the sale of a group of eight or ten articles at once brings a nice, encouraging check.

Moreover, you need never run out of material. Everything is grist to your mill. You can write about astronomy or anthropology, about atomic energy or agriculture—and there is all the rest of the alphabet as well. Contrary to popular opinion, I believe (and I've had considerable experience to back this belief) that children *want* to learn. They want to learn *everything*. Only—and this is where the juvenile non-fiction writer comes in—they want the process of learning to be painless. They prefer to assimilate knowledge by a sort of osmosis, rather than having to chew and swallow it. So if you can present facts in an interesting and dramatic manner, non-fiction for boys and girls should be an excellent field for you. And if you choose a line that can be a series, your life-work is cut out.

In non-fiction you don't have to create characters; they are already made for you. All you have to do is find out about them, and then make them live for children. Of course, that's the catch: finding out all about the people (or the scientific facts, as the case may be) that you want to present. Research is at once the drudgery and the appeal of non-fiction.

Research begins long before you are ready to find out the details of your hero's life. (By "hero" I mean the central figure of your opus, whether it's a new plant or a prehistoric man.) First there is your subject to choose. Of course, in my first book, I didn't choose the subject: it chose me. And the second one more or less "snuck up" on me. But I learned my lesson. From now on, I do the selecting. It's much easier to work with your eyes open.

A few tips on choosing the subject may be in order here. First of all, take a field in which you are genuinely interested. Whether or not you are well versed in it doesn't matter so much as your enthusiasm; you can always learn if you like your subject. My field is history—not so much events as the people who were instrumental in bringing them about.

Second, consider whether your book would have any tie-in with school courses. This is not a matter of crusading for proper education; it is a matter of cold money. If the book is good supplementary reading in science or nature study or history, more books will be bought than if it is merely a good book for a young person to read. Teachers in your local schools will be of help on that point. They know what should be useful.

Third, find out what has been done in the line you have chosen. The library is your ally there. If

you enter an already over-written field, as I did with my invention book, you must have a new approach, or something else to offer which will make your book stand out. Mine was the human-interest angle, as well as the simplicity of the technical descriptions.

When you are sure that you have an interesting field which has not been over-done, and one which will have sales possibilities, you are ready to survey that field to see what should be included in your book. If possible, consult experts for their opinions. And read, read, read. In working on "The Story Behind Great Inventions," (once I had discovered it was to be a book in place of a short series) I skimmed through many volumes of invention history to see what inventions were considered great by different authorities.

During all of this preliminary work, keep a record of your findings, with references. I have found filing cards best for this—the 3 by 5 size. Whenever I came across an invention that someone said was great, I wrote the inventor's name on a card, with his invention beside it. Underneath went the name of the book mentioning him, with the pages concerning his life and work. By the time my survey was complete, I had, listed alphabetically, twice as many inventors as I could possibly use. But that was all to the good. If I couldn't readily find enough material on one to do an authentic article, I discarded it. If, on sober reflection, I decided that a certain invention wasn't as important as it was cracked up to be, or was too similar to another to be included, I tossed it out. . . . Of course, I don't mean literally threw it away. As I said before, I keep all unused material. I never know when I'll want to write another book into which it will fit.

When you know pretty well what there is to write about in your line, organize your material. This organization may be chronological, topical, functional, etc., depending on the type of thing you are doing.

And now you are ready for the real work. It is time to gather your data. You already have, from your preliminary survey, a few references on each filing card. Now you must get more . . . and more. I have found that, in jotting down references, it's a good idea to star the especially good ones. Then, if you can't get all the books from the library at once that you want for a certain chapter, you can at least be sure of getting a couple of good ones. In addition, if the library is rather inaccessible for you, it is worthwhile to copy two or three of the best references in their entirety, with the source. When I find good material in magazines, I go to second-hand book stores and buy those magazines. Then I cut out the articles and file them for ready reference. This sometimes runs into money, as when I paid fifty cents apiece for five-cent magazines of twenty or thirty years ago. But to me it is worth it in the time saved.

As I gather these references, I put on the back of each card names, dates, and details of the person's life as I run across them. It is surprising how hard it is to find, when you're ready to write a certain chapter, the name of the fellow who was working in the laboratory with the inventor—though you are sure you saw it somewhere. Or whether he had finished school at the time of his great discovery, or was married; or wore bright ties, or was tongue-tied. Such things may not be important in your story—in fact, you may not even mention them. But knowing these details gives your writing a power, an authenticity that it will lack if you work from merely the pertinent facts of the case. In other words, gather more material than you need—far more. It pays.

Then on to the actual writing. That is where the fun comes in. By now you are steeped in your subject. You eat and sleep and live with inventors or scientists or doctors, or whatever your subject is. Some of them, at least, you feel you know as well as you do the people on your street. Start with those, no matter where they come in your book. If you begin with the easiest chapters, you will work readily into a style and a swing that will help carry you over the difficult ones. (That's where non-fiction has it over fiction: it's pretty difficult to skip around in writing a story.) Then, too, by writing first the parts you are best prepared for, you can continue research on the hard spots in your spare time.

I am always careful to tie in my subject with the young reader's life, in order to catch his interest. To hold that interest, I dramatize my material. That's where all those homely little details I mentioned earlier come in. In straight narrative, you can tell how a man made a certain discovery, and the place might be either Mars or Hades so far as the reader is concerned. But if you are going to show that event—to make that discovery take place before the reader's eyes—you must know (and indicate) what sort of place it was, what the people were like, how they felt, etc.

One of the greatest dangers in the writing of juvenile non-fiction, I've found, is the temptation to tell too much. You have gathered such a wealth of material (all of it interesting and important in your eyes) that you want to pass it on. Don't do it. Children can take only so much information at once. Highlight one or two important incidents, and summarize the rest if you feel it has to go in. Keep explanations simple and to the point. Boys and girls—as well as many adults—will skip involved descriptions.

Titles are important. Snappy titles for your chapters will help a lot. Some of my titles which seemed to be eye-catchers were "Anchored Airplane," "Bedrooms on Wheels," "The Key That Became a Clue," from "The Story Behind Great Inventions." And "Boiled Hands," "When Sugar Is a Murderer," "The Stomach With a Window," from "The Story Behind Great Medical Discoveries." Intriguing titles will start young people reading in spite of themselves, and the appeal of your style should keep them going.

If possible, get two or three children of the right age to read your manuscript. You may not learn a thing, if they are the type that says everything is either "swell" or "lousy." But, again, you may learn a great deal—especially where you bogged down in too much technical information. A reading by a sympathetic teacher will give you even more help, for a good teacher sometimes understands better than the children themselves why they do or don't like a book.

Finally, when making the last copy, be sure to have an extra carbon besides what you think you will need. You never can tell. You hope, of course, to sell first serial rights in addition to book rights; and you might sell radio rights; or even—incredible as it seems—movie rights. A lot is being done these days in educational films, and if you should sell to the movies (I haven't so far, but I know it's possible) you would hit the jack-pot.



The Watchman, Southern Publishing Co., Nashville 8, Tenn., is not in the market for any articles at the present time.

||| "I ROWED A BOAT TO DUBLIN"

... By GEORGE H. FREITAG

I don't think writers who set about purposely and premeditatedly to slant a story derive from the actual writing of it any feeling of genuineness. It seems to me that something is lost of the thrill of creation. From the writers who do purposely slant their pieces I suppose I shall hear rants and ravings. But I have written and sold some forty stories and many to good magazines, and not a single one was in any way slanted. The most important thing to remember when you are writing a story is to write it so that you too are going to enjoy it, and if, indeed, you are an average man, an average woman, the chances that it will sell are enormous, provided you wrote it well.

When my own stories do not sell to one market I try another. I try the same story seven, eight, nine times. If the story hasn't sold by the ninth time I have enough faith in my ability to market stories to throw the thing out, get finished with it. It's no good. This idea that a story has got to be slanted toward a particular and definite market is to my way of thinking bushwa. Bushwa is a fancy term for baloney. And baloney is that stuff you used to eat before meat rationing.

Maybe I think I am pretty smart sitting here on my sun porch listening to the rain on the roof, writing about how I don't slant a story. There is nothing smart about it. The only time a writer ought to slant for a particular and individual market is when he has been asked to write something for that magazine and has, therefore, a pretty good chance of acceptance. The editor of this magazine didn't ask me, point blank, for this piece. The reason I am writing it is because I have the urge to write something down. I live near a blue lake. I am sitting on my sun porch watching the little drops of rain splash in the lake. My red boat is down there through the trees; I can see it from here; it has, lettered on its side, my daughter's name. I lettered it myself, using white paint. I was sitting here awhile ago wondering how long it would take me to go from this house to Dublin by water. I did not think of this ghastly trip in terms of calculation and mileage; I thought of it in pictures and could see myself going in my little red boat from this sun porch to Dublin in the rain.

After I had gone a little ways (this trip being taken, of course, in my head and while all along I am sitting here very comfortably on the porch) I wondered how to begin writing such a story. Other ideas just as crazy, just as out of step with convention, have come to me, and I have written them into stories and they have sold. Several of the stories made three or four trips but in the end everything sold and my desk drawer was vulnerable to an echo.

I can't sit down the way I am sitting now and produce a story according to design. I had a letter from one of the biggest and most important editors in America last week, a man who is himself a contributor to several magazines. He said he wanted to have a look at my stories and that being an editor was his job. "How do you know," this editor said, "whether we would like the story or not if you don't send it to us. You write your stories and don't try to be an editor."

Whatever certain magazines and many writers say about slanting a story, that theory is in part here discounted when an editor as important as this one says send your stories to me and let me decide. This means that if I want to go to a place like Dublin in a boat and am worrying about who is going to meet me when I get there, my first job is to get in the boat and make the trip, and worry about who is going to be at the end of the trip when I get to the end. In other words, if the boat doesn't leak and I know how to row and no particular storm comes up, I'll get to Dublin. It also means in not an altogether different way that if I write a readable story and I think it is a good story, it doesn't after all make any appreciable difference where it is sent so long as stories are sought by whatever magazine you might chance upon. Of course, you wouldn't send a story on how to build a wooden horse to *Harper's Bazaar*, and yet, who knows, maybe at the time you sent it, Mrs. Aswell, who is a wonderful editor and likes well-written pieces, might find the piece about the wooden horse well written.

On the other hand I sent her a story about my father which she kindly rejected because the background for my story, women's fashions, didn't fit in with my father, since my father wasn't, in the story, fashionably dressed. In fact he wore an old suit.

That is what I mean. You have to write stories the way you have to write them. You have to make them interesting and you have to adhere to certain caprices, little hand springs and head tilts, but basically the only requirement is a good story, a well-told story, a very sincere and simply told story.

And if you want to write about as silly a trip as a boat ride to Dublin from your own lake front, from the place where you pull your boat up and tie it to a metal pole, under the willows, why go ahead and do it, and if it is well done it will, in the end, sell. And if it sells, then isn't that, after all, what you wanted it to do? Think about your markets only after you've written your piece. I know it sounds just as silly to think about where you are going after you get on a train, but don't listen to such talk. You are a writer, not an editor. Let the editor decide. You simply write your story. It will find a resting place.

□ □ □

Housing Progress, 95 Madison Ave., New York, a heavily illustrated quarterly for managers of large-scale housing developments, uses articles and short fact items designed to help such managers solve their problems, and make improvements. No fiction, verse, or serials are used. Feature articles are paid for on acceptance at "2 cents plus or minus depending on supply and quality"; fillers, on publication; photos, at \$2 to \$5 where ordered. Gustav R. Stahl is managing editor.

Free America, 112 E. 19th St., New York 3, a quarterly, pays 2 cents a word on publication for agrarian-decentralist articles, 3000 to 4000 words in length. "No political, 'cause' articles, please," says Jean Leslie Mitchell, managing editor. Supplementary rights are released to the author.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

LXXVIII—CRIME FICTION FORMULAS

(6) Crime Adventure (continued)

(Continuing from last month our examples of crime adventure fiction in the pulp detective periodicals):

SEND COFFINS FOR SEVEN. (Julius Long in Dime Detective, April, 1941.)

Paul Wright sells his invention, a non-recoil device for firearms, to the Warner Arms for \$100,000 and royalties. The deal concluded, one of the directors, Elwood Grant, cold-bloodedly shoots the seven other directors, forces Wright to hand back the check and contract, and escapes. Wright finds himself pursued as the logical suspect for the murders. Even his lawyer and best friend, Cliff Castle, disbelieves his story, for Elwood Grant is known to be in Europe. Wright suddenly realizes that Cliff is in the frameup against him. He knocks the lawyer out and escapes to his apartment, where he believes he can find evidence to clear himself in the note Grant wrote asking him to bring his model of the invention to the conference. At the apartment, he is captured by Hal and Rosetta Warner, two heirs to the Warner Arms. They conspire to keep him hidden until they can unload their stock—which they believe will become worthless when the murders are made known. They spirit Wright to a summer home, but are followed by two unknown men who beat up Wright unmercifully in a search for Grant's fountain pen; it appears that Wright had absently pocketed the pen and Grant fears it will be used as evidence against him. The thugs imprison Wright, Hal, and Rosetta in a cellar. They break out and are escaping when the two thugs return, followed by Cliff Castle and Edward McClean—the latter being one of the directors who was supposedly killed. It is disclosed that McClean is behind the whole plot. He hired Elwood Grant's worthless twin brother to impersonate the financier and do the shooting, to which he rendered himself impervious by wearing a bullet-proof vest. He arranged that Rosetta should discover the murders, knowing that she and her brother would try to unload their stock, which he would buy up, thus controlling the company and Wright's revolutionary invention. Cliff Castle, it turns out, is really Wright's friend, McClean having brought him along to kill him because he knows too much. McClean forces Wright to assemble his weapon, then shoots him with it. But Wright has taken advantage of the opportunity to assemble the gun backward, so that it explodes in McClean's face, killing him. Hal Warner, recognizing Wright's genius, puts him in charge of the Warner Arms.

This story follows a typical Crime Adventure trend in that the hero is plunged unexpectedly into an adventure involving conflict with criminals and is forced to battle his way through a maze of intrigue. Many of these stories are exceedingly complex, requiring long passages of explanation to clear up all details. Usually, as in this case, the villain explains the finer points of the mystery while gloating over the hero, just before attempting to kill him. This is not an example of "Deduction with Suspect Hero," even though the hero is so framed that he becomes a suspect. While his efforts are to some extent deductive, they are chiefly directed toward avoiding and combating dangerous opponents.

(A note in passing: The device of giving the murderer a seemingly perfect alibi through the substitution of one brother for another who looks just like him, is decidedly unconvincing. In real life "doubles" are rare in the extreme. An impersonator might have deceived Wright, who was unacquainted with

the real Grant, but would hardly have deceived close associates, such as fellow board members.)

Here is another complicated tangle:

K. P. CORPSE. (Robert Turner in Ten Detective Aces, January, 1945.)

Home on leave from the army, Dave wakes in the night to find his wife gone. Searching for her, he comes upon a dead man in a pool of blood, knife beside him, in the pantry. He recognizes the dead man as Alex Wilkes, a neighbor. A telephone call from Jean, his wife, tells him she is at an abandoned roadhouse, wants him to come there so she can tell him what happened. He goes, but fails to find Jean. Returning, he discovers that his house is on fire. He is slugged in the dark and falls unconscious. Recovering, he stops at the Wilkes house, finds it empty, but notices a poster showing that Wilkes is a hunted criminal. Mrs. Wilkes returns; when Dave questions her sharply, she calls for help, and her husband, the supposedly dead man, bursts in. After a battle, Dave overcomes the criminal pair and rescues Jean from their cellar. It develops that a federal man had traced Wilkes to his hideout. Wilkes had killed him, then kidnaped Jean. His wife forced her to make the phone call, and he himself had lain down in the pantry, covering himself with catsup to simulate blood. The idea was that after the house had burned down Dave would identify the charred body found in it (actually that of the federal man) as Wilkes. The latter and his wife could then escape without fear of molestation.

THE SAINTLY SINNER. (Dorothy Dunn in Detective Story, April, 1944.)

Jane Graham has taken her husband, Bob, to a mountain lodge to recuperate from his war injuries. She becomes aware that the fanatical lodge keeper, Simon St. Clair, is conspiring to kill her and her husband in order to obtain the latter's insurance, so that he can give his mentally deranged son expensive medical treatments. Simon has used hypnotic means to induce the husband to name him as beneficiary. Though terrified and seemingly at his mercy, Jane manages to foil his plot and save herself and husband.

Here again the chief character steps unwittingly into a situation involving deadly danger, and manages to come through it alive by the exercise of courage and ingenuity.

Now and then a fantastic yarn, which might just as well be found in the pages of a pseudo science magazine, gets into the detective group as a Crime Adventure. Here is one—told in light humorous vein:

ANTY CLIMAX. (Joe Archibald in Ten Detective Aces, January, 1945.)

Scoop and Snooty Piper, newspaper reporters, investigate the murder of Osmund Prawn. In his pocket is the picture of an ant as large as a man, which they assume to be a trick photograph. Forde Folrak, claiming to be a scientist friend of the deceased, leads them to his basement, where they learn that he has actually developed huge ants, with a view to letting them take over the world after exterminating the human race. The madman, who had killed Prawn, intends to feed Scoop and Snooty to the ants. Snooty saves them both by hurling a bag filled with arsenate of lead into the mouth of the first ant which is turned loose to devour them. After a battle in the basement, they escape. The house burns down, destroying its fantastic evidence, but Folrak confesses to the murder.

By a stretch of terms we could classify this as Deduction with Menace, but the reporters do little investigating. Rather, they are caught up unwittingly in the fantastic adventure.

DEATH HAS A C-BOOK. (Hal K. Wells in *Thrilling Detective*, April, 1944.)

Nora Malloy, girl taxi-driver, has been warned several times for traffic violations by Officer O'Connor. She picks up a couple of passengers, drops one at his destination, and presently realizes that she has been given a phony address for the other. Opening the taxi door to question him, she discovers that he has been murdered. Before she can notify police, she is intercepted by two other gangsters, finds herself involved in a conflict between two factions of racketeers who are double-crossing each other. The two gangsters force her to drive them, with the body, in search of the murderer. Realizing that, because she knows too much, they will probably leave her dead when they are through with her, Nora hopes to attract attention by violating a traffic rule, but the gangsters are alert for such devices. Nevertheless, when she passes O'Connor's "prowl car," the officer turns and follows her on general principles. Alarmed, the gangsters start to fight it out, but Nora diverts their aim by wrecking the taxi and they are captured. Wedding bells are hinted for Nora and O'Connor.

The simplicity of this yarn is in contrast to the complexity of the two preceding. Nevertheless, they employ the same general formula—the protagonist unwittingly steps into adventure involving criminals.

MURDER AT PORT-OF-SPAIN. (Knight Rhoades in *Detective Story*, April, 1944.)

Nikky West, girl reporter, is sent out to obtain information for a news feature and before she realizes it, is mixed up with a gang of smugglers, who assume that she is on their trail. Several attempts are made on her life, her effects are searched, important pictures and other items are stolen from her. After an exciting cross-country mystery chase she finds herself bound and helpless, captive of the mysterious "big shot" of the racket, who has made love to her but intends to murder her. Her protector, a detective, comes on the scene in time to save her, though it is necessary for her to employ desperate tactics in order to reveal her predicament to him and bring about the frustration of the villain.

The factor which catapults this heroine into an adventure is her incidental discovery of information which might bring disaster to desperate criminals. This is a familiar device. If A innocently comes upon knowledge which endangers B, it is quite logical that B will try to silence him—especially if B is criminally inclined. This means an adventure for A, and the more harrowing the predicament in which it lands him, the more satisfying will be the happy ending which extricates him—or her.

These examples should give a comprehensive idea of the Crime Adventure formula. Its possibilities are legion, and the market is avid for stories developed upon it. Whether or not the story involves deduction or other detective story features, it involves crime and criminals. This makes it a detective story in the broad interpretation of the term adopted by the action-detective periodicals.

PRACTICE SUGGESTIONS

1. Locate examples of crime-adventure fiction in the pulp (and other) magazines.

2. Analyzing various examples, note what circumstance precipitated the protagonist into the adventure. Do you find much deduction involved in these yarns? Is it the hero's cleverness, or his daring

WANT HELP IN A HURRY?

COLLABORATIVE CRITICISM

MONTHLY \$7.50, or single criticism, ghosting plots, poetry, \$1 to 1M; \$2 to 3M; \$3 to 5M.

MY TECHNICAL LIBRARY:

1—WRITERS: HERE'S HOW! (Basic Technique) \$1.00
2—WRITERS: HELP YOURSELF! (Formulas) \$2.00
3—WRITERS: LET'S PLOT! (Plots for everything) \$2.00
4—WRITERS: MAKE IT SELL! (Tricks of the trade) \$2.00

MILDRED I. REID

2131½ Ridge Blvd.

Evanston, Illinois

and fighting ability that plays the greater part in extricating him from the predicament in which he has become involved?

3. Devise circumstances which could thrust an utterly unsuspecting person into a dangerous predicament involving criminals.

4. Work out a number of complete crime-adventure plots and develop the best into story form.



Mostly Personal

(Continued from Page 3)

States. Besides 60 smaller libraries, there are 27 which serve regions. They are located at Washington (D. C.), Los Angeles, Sacramento, Denver, Atlanta, Honolulu, Chicago, Jacksonville (Ill.), Indianapolis, New Orleans, Watertown (Mass.), Saginaw, Detroit, Fairbault (Minn.), St. Louis, New York City, Albany (N. Y.), Cincinnati, Cleveland, Oklahoma City, Portland (Ore.), Pittsburgh, Philadelphia, Austin (Texas), Salt Lake City, and Seattle.



Elizabeth Rider Montgomery ("Non-Fiction Books For Boys and Girls") responded to my request with a nice letter.

"From the time I could hold a pencil I intended to be, not a writer, but an artist. Yet I became a teacher.

"That sounds as if I had no mind of my own. Actually, I never gave up the idea of an artist's career. Teaching was intended merely as a stop-gap on the road to art. But it turned out to be, instead, the impetus that started me writing. As a first grade teacher, the primers I used did not satisfy me. I decided to dash off in my spare time a better primer than any on the market.

"There were just two things wrong with my decision. Primers can't be dashed off, and none of mine (I wrote three before I learned the sad truth) was better than the worst on the market. By the time I had discovered my mistake, however, the damage was done. The writing bug had bitten me, and I've been a writer ever since—though still in spare time.

"I wrote for six years without any success at all. Then in rapid succession I clicked in (a) greeting card verse writing, (b) textbook writing, and (c) straight fiction and non-fiction for small children.

"Nowadays I am a staff writer for Scott, Foresman and Company, educational publishers, and I freelance in other fields—chiefly the non-fiction books for older boys and girls (published by Robert M. McBride & Co.) which are the subject of my article. To date, eight of my books have been published, with the ninth and tenth slated to appear this fall, and I have written articles and stories for a number of children's magazines.

"Married, with two children, ten and five, writing will always be a side-line for me. Sometimes it is *far* to the side! This last winter, for instance, I wrote 'The Story Behind Great Medical Discoveries' during an endless siege of nursing my daughter after a hip injury. Helpless, in a full-length plaster cast for six months, she required constant care. I don't know yet how I managed to keep the housework done, the family fed, and get the book written, with its stupendous amount of research. I admit I don't know *how* I did it; but I know it can be done. So you can understand why nothing makes me so angry as to hear someone say, 'Oh, I'd like to write, but I never have time.'"

LITERARY MARKET TIPS

The Eagle Magazine, 212 W. Wisconsin Ave., Milwaukee 3, a monthly edited by Robert W. Hansen, pays 3 cents a word on publication for specific personality sketches on prominent or interesting Eagle members, articles on cities or sections of the country with some Eagle color, from 1200 to 1500 words in length. "In general," says Mr. Hansen, "we use articles on people, places, problems related to the work of the Eagles." Photos are \$5 each.

Wisconsin Agriculturist and Farmer, 1st and 3rd Sts., Racine, Wis., F. B. Swingle, editor, pays 1 to 2 cents a word for short stories of success on Wisconsin farms, illustrated with 1 or 2 photos.

Vernon H. Kurtz, Editor, Kurtz-Gusnard Publications, Rm. 316 Mack Bldg., Denver 2, writes: "This company is planning to publish a new quarterly humor magazine entitled *Humorette*. According to our present schedule, our publication should reach the market sometime within the next few months. We are, therefore, interested in obtaining humorous stories to 2000 words; articles, sketches, etc., to 1000 words; light verse, 4 to 12 lines, all types of clean jokes and finished cartoons. In general, any material that is really humorous will be considered. Payment will vary as to the merit of the material, but the minimum will be 1 cent a word on stories, articles, etc.; verse, about 25 cents a line, and jokes, \$1 each. Each artist will be dealt with individually regarding payment for finished cartoons."

Radio & Appliances, 185 N. Wabash Ave., Chicago 1, is announced for November publication. The magazine will be devoted exclusively to the radio and appliance dealer, featuring articles which will enable the individual dealer to run a more profitable operation. It will include articles on store accounting systems, record keeping, acoustics for demonstration rooms, interior decoration ideas, store exteriors, lighting for sales emphasis, personnel training and management, advertising technique, media for store promotions and campaigns, selling features and psychology, in addition to monthly departments devoted to new radios and appliances, new phonograph records, personals, government regulations, information about manufacturer's literature and displays which are available and reviews of books dealing with successful selling and merchandising.

Rate of payment for acceptable manuscripts is from 3 to 5 cents a word, which will include all photographs and other illustrative material used with the article. On the editorial staff are Oliver Read, who heads the entire radio-group of Ziff-Davis Publishing Co., Ed DeNike, formerly advertising manager of National Union Radio Corporation, managing editor, and Joe Marty, associate editor. . . . "We will welcome correspondence with qualified authors who can prepare well-written manuscripts covering the previously mentioned fields," writes Philip Lesly, of the public relations. "Articles should be dignified, and we would like to discourage the use of slang,

'corny' phrases, and 'jazzy' sentence structure if possible." Mr. Lesly suggests that prospective contributors send an outline of proposed articles before beginning preparation.

The Catholic Boy and The Catholic Girl, 25 Grove-land Terrace, Minneapolis 5, are being edited by W. F. Lavelle, who succeeds Rev. F. E. Benz. These are 1/2-cent markets for wholesome short stories and educational articles for Catholic boys and girls.

The *JC Review*, 130 N. Wells St., Chicago 6, publication of the Jewish Charities of Chicago, is a wide-open market for articles of 1500 to 1800 words on social service subjects. "These articles," writes Louis Ludwig, managing editor, "may be on any subject coming under the general classification of vocational guidance, child care, family welfare, and care of the aged. Articles should be written in easy-to-read, popular style. Payment is 3 to 5 cents a word and will be made on acceptance." Mr. Ludwig promises that replies will be made within one week of receipt of articles.

The Management Research Institute, 250 Park Ave., New York 17, nationally known commercial research agency and publishers of technical research reports, is planning expansion and wants to add correspondents who are particularly specialized in interviewing and feature writing on technical subjects. Director of the Institute is Hartley W. Barclay, former editorial director of Conover-Mast Corporation.

Star Newspaper Syndicate, 80 King St. W., Toronto 1, is making arrangements for immediate expansion of its syndicate operations to include on-the-spot sales representation in Great Britain, France, Holland, Norway, Sweden, Denmark, South Africa, India, the Near East, Australia, and New Zealand. "We are now prepared," states F. P. Hotson, manager, "to establish agency arrangements with a number of selected American literary representatives, authors and artists; and simultaneously we are appointing sales agents in all the countries listed above." All material in these territories will be handled on a commission basis.

She, 521 5th Ave., New York, Bryna Ivens, executive editor, reports a slight upswing in prices paid for articles and fiction during the last few months. "In the fiction field particularly," writes Miss Ivens, "we are now able to make a real increase. . . . For the time being, we are planning to use one good story per issue. We want that story to fit into our established pattern of emotional, strictly woman's appeal. We will pay a flat sum of \$100 for each story. . . . We hope to be able to continue increasing our rates gradually, for all material."

Today's Woman, 1501 Broadway, New York 18, the magazine that has developed from *Life Story*, has some very specific and very immediate needs in fiction, according to Eleanor Stierheim, fiction editor.

MANUSCRIPTS WANTED

for placement under the Unified Sales Plan

Complete coverage of all sales possibilities. International placement of your books, stories, articles, plays, screen stories and radio dramas. Circular A-105 Free.

OTIS ADELBERT KLINE

Established 1923

507 Fifth Ave., New York 17

THE HOUR HAS STRUCK!

This is the end of an age. A new civilization and order is at hand. Learn the astounding facts of 76,000 years of human history. Find out what has happened—what still lies ahead. Be prepared. 20c in stamps or coin can change your life. Send for LEMURIA THE INCORPORABLE illustrated informative booklet on the New Order. 25,000th printing. Write today.

Be a Citizen of the New World

LEMURIAN FELLOWSHIP — Dept. J

118 North Larchmont Blvd., Los Angeles 4, California

SEND FOR FREE CATALOG

High standards of performance, maintained year in and year out, explain the long life of the OLDEST WRITERS SERVICE (established 1893). A complete service for short stories, BOOKS, articles, essays, verse—we criticize, revise, type, market. Catalog Free of Dept. J.

Agnes M. Reeve, Director

Franklin, Ohio

"FUN WITH FILLERS," \$1.00. Contains detailed instructions for writing salable articles, plus hundreds of free magazine sources and paying markets! "HOW TO MAKE FUNNY GAGS," 50c. Proven methods of the experts!

FOR YEARS MY MSS. APPEARED IN CORONET, SAT. EVE. POST, LIBERTY, etc. I'VE HELPED MANY ASPIRING AUTHORS ALONG THE RIGHT ROAD TO EDITORS' CHECKS. I CAN HELP YOU! CONSTRUCTIVE ANALYSIS & SELLING ADVICE: \$1.00 PER 1000 WORDS. Louis Hirsch, Spring Valley 2, N. Y.

COLLABORATION

In one way or another we can help you sell. Send us your unsalables. A revealing report on one 5000 word or less story, \$1.

WRITCRAFT SERVICE

Box 202J

Chicago Heights, Ill.

YOUR MS. WAS REJECTED?

Mail it to us—we'll make changes that will satisfy you; or your money refunded! No time spent on spelling correction . . . we change the article or story so it should SELL! (Most changes made on the MS. itself.)

RATES: First 1,000 \$2.00
Each additional 100 .10

— Sorry, nothing over 10,000 —

Alan W. Farrant, 4021 N. 21st St., Tacoma, Washington

FOR ONE WRITER

Who'd made only \$5, I sold \$450 worth (also an article for her husband to FOREIGN SERVICE for \$75). I know MARKETS as well as material. (Where would you send a 2,100 word article on aiding the deaf? I sold it to SONOTONE CORP. for another \$75.) I've sold all types of writing, from books to short shorts. 17 years as agent. Reading fee: \$1, first 1,000 words. 50c each 1,000 additional. Maximum \$15. 10% charged on sales.

JOHN T. KIERAN

1604 Vermilion

Danville, Ill.

YOUR POEMS WILL SELL

My pupils rank tops in magazine and volume publication, and in anthology and other poetry contests. This nation-wide record improves constantly.

For 25 years I have taught poets, versifiers, songwriters how to perfect and get the fullest returns from their verse, including my work as instructor in versification at New York University and William and Mary College. Most of my work with private pupils, ranging from beginners to Pulitzer Prize winners, is done by correspondence. My *Unabridged Rhyming Dictionary* (\$3.07) and *Poets' Handbook* (\$2.60) are now standard. Why neglect longer the many profits from versification? Write today; you are unfair to yourself to delay longer. Send \$1 for trial criticism of 1 poem.

CLEMENT WOOD

BOZENKILL
DELAISON, N. Y.

These are: Short novels, 10,000 to 12,000 words; teen-age stories, particularly those dealing with the more serious problems of adolescent life (and definitely excluding juvenile problems from parents' point of view, or direct parent-child conflicts); humor, particularly that which deals with young people; topical stories (with war stories and stories of the returning vet ruled out, political issues, readjustment to lowered salaries, unemployment, etc. become timely problems; stories dealing with American characters in foreign backgrounds are especially sought); career stories—stories dealing with young career girls, not only in the usual New York setting, but particularly in small towns and cities around the country, and those involving jobs which provide an interesting fiction background and add a strong element of adventure; off-trail stories; suspense and psychological stories; home-spun yarns with a strong moral theme; stories involving rackets and chance, which in their themes weigh ethical issues.

Liberty, *Screenland*, *Silver Screen*, and *Movie Show*, have been bought from Paul Hunter and the Cuneo Press by the Atlas Corporation. Address remains at 37 W. 57th St., New York 19. No immediate changes in either management or policies are contemplated.

Grosset & Dunlap and the Curtis Publishing Co. announce a new firm, directed by them, Bantam Books, Inc., which will publish 25-cent paper-bound reprints. Offices are at 1107 Broadway, New York 10. Walter Pitkin, Jr., has been named editor.

Farrar and Rinehart, Inc., 232 Madison Ave., New York, is inaugurating a new mystery book department, Murray Hill Mysteries, under the editorship of Elizabeth Bullock. Four titles are on the fall list.

Mothers Home Life, 179 E. 2nd St., Winona, Minn., a monthly edited by Dorothy Leicht, pays fair rates on publication for articles 300 to 500 words in length, short-stories, 2500 to 2700 words, and short verse.

David C. Cook Publishing Co., Elgin, Ill., mentions as taboos in stories considered for *Dewdrop*, fire, knives, scares, money.

American Paint & Oil Dealer, 3713 Washington Blvd., St. Louis, is now being edited by Roland L. Meyer, Jr. Mr. Meyer seems to be having the usual "new editor" clean-up.

The California Lumber Merchant, 508 Federal Bldg., Los Angeles 14, has a policy of not paying for articles. "We have a large source of material for our columns," writes M. Adams of the editorial department.

Grain & Feed Journals, Consolidated, 327 S. La Salle St., Chicago, reports that "because paper is so difficult to obtain, and our allotment is so small we seldom can find room for anything not confined solely to the grain trade."

Distribution Age, 100 E. 42nd St., New York 17, replaces *D and W*, which formerly was *Distribution and Warehousing*, as a name more in keeping with the scope of the publication. So little free-lance material is used that any writer who feels he has a possible story should query before submitting it.

Holland's Magazine, Main and 2nd Sts., Dallas, Texas, is operating under new ownership, but there is no change in policy. Well-illustrated feature articles, 3000 words or less; clean short-short fiction, 700 to 1000 words; two- and three-part serials, 7000 to 12,000 words, and fillers of 300 to 500 words are used. Payment is made on acceptance at 1 cent a word and up, \$2 to \$4 for photos.

Marguerite Ross Dwyer!

5012 S. VAN NESS AVE., LOS ANGELES 37, CALIF. TEL. AX. 19386

HOST WRITER

Selling author with years of experience in ghosting novels, autobiographies, travelogues, articles, short stories and radio script. Also Motion Picture Studio representative for Nicholas Literary Agency to submit unpublished novel-length manuscripts. Return postage required.

WRITERS' SUPPLIES

Strong envelopes for mailing manuscripts flat, 25 outgoing and 25 return, \$1.25; for manuscripts folded twice, 50 outgoing and 50 return, \$1.25; Bond manuscript paper (16 lb.), 500 sheets, \$1.50. Postpaid. Other supplies at reasonable prices. Moneymaking and writers' books. List free.

UNDERHILL PRESS

BEEBE,

ARKANSAS

WANT TO WRITE FOR MONEY?

YOU CAN. Amazing MIND-STIMULATOR helps hundreds advance "years in months" financially. They say: "At last a system that really works." Helps you FIND YOURSELF . . . the REAL YOU, your Right Vocation and Real Opportunities. Unfolds your Rich, Creative Powers to THINK-UP new, Moneymaking ideas. Might change your whole life. It did others. Write Dr. Tibolt, 21B, 185 Godfrey Ave., Phila. 20, Pa.

ARTICLE and FILLER WRITING

under competent direction is easy and profitable. My special course of instruction teaches plainly what subjects to select, how to write about them, where to get information, and where to sell the material you write. Write for full particulars and terms, mentioning A & J.

MAITLAND LEROY OSBORNE

LITERARY INSTRUCTOR

23 Green Street

Wollaston 70, Mass.

EASIEST PATH TO PRINT AND PAY

Write and sell Short Items, jokes, experiences, etc. No long training, polish style and complicated technique needed. Big new revised course shows how, with examples. List of over 150 markets, with requirements and addresses included. \$1.00 postpaid. Particulars on above and a collaborative short-short story course free.

WILL HEIDEMAN

Dept. A, 211 S. Valley

New Ulm, Minn.

WOULD YOU RATHER WRITE AND SELL, or spend years finding out what to write?

For more than 15 years I have been helping would-be writers find their talent possibilities and my Journal "Your Writing Talent" may be as much of a surprise to you as it has been to many others who have wanted to write—fiction, poetry, songs! Send for free copy today, and see for yourself just who recommends my work. Dr. Bunker (7), Joplin, Mo.

SELL YOUR POEMS

Beginners and established poets, send your work to editors that pay. Over 300 markets that PAY CASH for poems, classified according to types and giving their editorial requirements. PLUS, "Selling Your Verse" practically a complete course. Includes manuscript preparation instruction. Latest revised listings. Both for \$1.50, postpaid.

MERLE BEYNON Department L
4627 Lewis Ave., S.E., Washington 20, D.C.

HOSTWRITER

Sixteen years experience in mending writing for marketing. I do not tell what to do, I do it for you. Reference: Woman's WHO'S WHO. Correspondence requires return postage. Natalie Newell, 2964 Aviation, Miami 33, Florida. Author of HOW TO PLOT AND WHY: postpaid, \$1.00.

WRITING FOR THE JUVENILES

is easy, instructive, pleasant and profitable. The largest market open to inexperienced writers—and the only one where you can EARN WHILE YOU LEARN!! If you have ordinary writing ability, it is easily possible to earn the low cost of six months' instruction before it is finished. W. N. Savage, Sang Run, Md. (graduate of the course) was paid \$141 for articles and stories in one month. My specialized course of instruction in WRITING FOR THE JUVENILE MAGAZINES plainly teaches how to write for this wide-open market. Write for terms—mention A. & J.

MAITLAND LEROY OSBORNE LITERARY INSTRUCTOR

23 Green Street

Wollaston 70, Mass.

ED BODIN

545 Fifth Avenue, New York City, 17, bonded agent, sells to slick, pulp and book markets. He has no course and never circularizes, but treats authors as individuals. Welcomes talented writers only—not those who think they can buy their way. He sells his own writings, too.

Avoid that vapid "Very" with—

A THESAURETTE OF INTENSIFIERS

A kaleidoscope of half a thousand effective, not readily recallable substitutes for "very," "very much," etc., culled from the best modern and classic literatures. Each intensifier exemplified. 25 cents.

N. I. KOBIN EDITORIAL SERVICE "A"
P. O. Box 1211 Washington 13, D. C.

BEGINNERS—WRITE FOR THE JUVENILES!

You need only average ability and spare time to earn money writing for the juvenile magazines. From five years work with hundreds of writers in all fields of writing, I have learned that the juvenile field is the beginner's best bet. My new up-to-date six lesson course, prepared especially for beginners, will teach you how to write to sell. Send for particulars.

HELEN McMILLIAN

6233 Delmar Blvd.

St. Louis 5, Mo.

FLASH! FLASH! WRITERS WANTED!

Editors are begging for love stories and "Who-dun-its" (the detective story). With so many of the old-timers in War Service of some kind there never was such a golden opportunity for new writers.

The Plot Genie "Romance Without Melodrama" supplies millions of plots, no two alike, for the kind of love stories that are wanted and the "Detective-Mystery" Plot Genie will supply just as many "Who-dun-it" plots—at the rate of one every ten minutes.

Why grope for an idea for a story which will bring you from two to five cents a word when such a handy and efficient aid is at your disposal?

SPECIAL OFFER!

The price of "Romance Without Melodrama" and "Detective-Mystery" Plot Genie is \$10.00 each but for a limited time you can have the combination for only \$15.00, sent prepaid, along with our Catalogue Price List of other books for writers. The Plot Genie is universally recognized as the greatest stimuli to the creative imagination ever devised and is used by thousands of writers who supply material for magazines, motion pictures, radio and for the plots for novels. Why not take advantage of this Special Offer today and send for one or both.

THE GAGNON COMPANY, INC.

Dept. 300, 8161 West 3rd St.

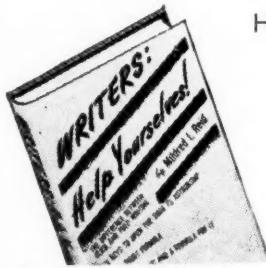
Los Angeles 36, Calif.

You say you'll never be able to write a good novel, story, or article? Let these two books* prove that statement wrong . . .

*Both by the professional writer's coach, MILDRED L. REID



WRITERS: HELP YOURSELVES!



Here are two new writing manuals—one to assist you in the creation of structurally sound fiction and nonfiction—the other to aid you in the sale of your completed manuscripts. The author has had twenty years' experience in writing and selling fiction, nonfiction and poetry.

WRITERS: MAKE IT SELL!

Writers are invited to forward non-fiction and juvenile manuscripts to us for consideration.



each \$2.00

postpaid

ORDER BLANK

Enclosed find for copies, WRITERS: HELP YOURSELVES!
..... copies, WRITERS: MAKE IT SELL!

NAME CITY

ADDRESS ZONE STATE

WILCOX & FOLLETT CO., 1255 S. WABASH AVE., CHICAGO 5

!!! THANK YOU !!!

"The story which I revised in accordance with your suggestions has been sold."

"I have just received a check for my article. Thank you so much for your lucid explanations."

"After I altered my article according to your suggestions, it sold right away."

"I hit the jack pot this week: Pieces in Esquire, South, Air Facts, Pic; also the short story to Charm Magazine!"

INTRODUCTORY OFFER: CRITICISM on 3000 WORDS for \$1.00

HUGH L. PARKE AGENCY

Highland Park P. O. Box 3471 Detroit 3, Mich.

JOHN D. PINDER

Literary Agent

Short stories and novels wanted for immediate submission to top-paying markets.

81 Nepean St.

Ottawa, Canada

POETS: Send self-addressed stamped envelope for 1945 PRIZE PROGRAM: Quarterly prizes. \$25: Poetry Book Contest, etc. You will receive also description of HELP YOURSELF HAND-BOOKS (\$1 each) containing 999 PLACES TO SEND POEMS:

KALEIDOGRAPH, A National Magazine of Poetry (Published monthly since 1929: 25c a copy: \$2 a year) 624 N. Vernon Ave. Dallas 8, Texas

Typing • Revision • Verse Criticism

"Your work is beautifully done." Careful typing, 40c per 1,000 words. Revision (rearrangement of ineffective phrasing; correction of grammatical errors, unintentional repetition, faulty punctuation and unclimactic paragraphing), 40c per 1,000. Both, 75c. Verse: typing, 5c per line; criticism, 2c. One carbon.

AGNES C. HOLM
1711-J Spring Street Racine, Wisconsin

FRANCIS ARTHUR JONES

1050 Amsterdam Avenue, New York 25, N. Y.

LITERARY AGENT

25 Years Experience

Short Stories a Specialty
Reading fee

Short Stories of 4,000 words and under, One Dollar with return postage.

SHORT STORIES, ARTICLES, BOOKS, NOVELS SOLD

Our commission 10%. If your material is salable, we are located in the largest publishing center in the world and can offer it to the proper market. For beginners, our fees are \$1 per thousand for the first 3,000 words, plus 50c for each additional 1,000. We shall either sell on a 10% basis, or return the script with friendly, constructive criticism, explaining how it should be revised in order to sell. Enclose return postage.

Book-length novels read free. Expert criticism and consulting service.

"I know short story technique. My own stories having been featured in Street and Smith Publications, in Young's Magazine, in the U. S. Navy Magazine, Our Navy, and other newsstand periodicals. Let me help you." —Eleanor Roberts Parker, Consulting Editor.

MANUSCRIPT BUREAU

154 Nassau St., Tribune Bldg., New York, N. Y.

DOUBLE YOUR WRITING INCOME

Write SALABLE STORIES by using a "Sherwood Brief." Stop wasting time on stories that don't sell. Double your writing income—and more—by devoting your writing talent wholly to soundly plotted, character motivated, action packed STORIES THAT SELL.

A "Sherwood Brief" is a rough draft of a story. It consists of a concentrated, soundly plotted narrative, exciting descriptions, natural conversation, correct lingo, trade names, and sparkling action incidents—all written expressly for you. From this Brief you write your own story in your own words—the quick, easy way.

You will be amazed at how easy it is to write successfully using "Sherwood Briefs." One client sold 3 stories from 4 Briefs. A radio writer uses a Brief a week.

WRITE TODAY FOR FULL INFORMATION

FAY M. SHERWOOD

Author, Professor, World Traveler, Radio Artist, Lecturer
305 Wall St. Los Angeles 13, Calif.

CHECK A DAY!

Cash in on the wide demand for fillers among magazines of all varieties and also trade journals. "CHECK A DAY FOR FILLERS" shows you, step by step, how to "hit upon" ideas for fillers, how to gather material, and how to write and sell these short articles. This money-making guide also furnishes 365 subjects—one a day for a whole year!—and gives reliable markets for the fillers, Special, 50c.

FRANK A. DICKSON
808 Elizabeth St. Anderson, S. C.

YOU CAN WRITE!

Author of many stories and articles will help you produce salable material. Low-cost basic training for beginners. Typing, rough-draft revision and critical analysis services. Moderate fees. Details furnished without obligation.

ROBERT C. BLACKMON
Box 728 Florence, South Carolina

Quick, Accurate Manuscript Typing

40c per 1000 Words

Goldie E. Wainner
6265 West 52nd, Arvada, Colo.

THE OLDEST WRITERS' SERVICE

Short stories, books, articles, essays, verse, criticized, revised, typed, marketed. Juvenile work skillfully handled.

Write for catalogue.
Dept. J.
Agnes M. Reeve Franklin, Ohio

WRITERS

WHAT ABOUT THAT PICTURE IN YOUR TYPEWRITER?

Never in the history of Hollywood were suitable stories ever so scarce. The need is for outstanding original stories, books or plays of real drama, situation comedy and comedy drama.

I represent established authors as well as new writers and offer both sales service and criticism. My terms are reasonable.

Write today for my FREE booklet explaining my service.

ADELINE M. ALVORD
Established 1919
6605 Hollywood Blvd. Hollywood 28, California

THE A. & J. MARKET PLACE

SELL YOUR POETRY OR FILLERS—I'll tell you where. List of active markets supplied for 25c. I will also revise, type, or market your prose or poetry for a small fee. **YOUNG**, Box 2865 Terminal Annex, Los Angeles, California.

HERE IS A HOME BUSINESS, with your own hours and no boss. How to operate a newspaper clipping service. Details, 25c. **Frank Dickson**, 806 Elizabeth St., Anderson, S. C.

TRUE ANECDOTES of youth, to 300 words, wanted at good word rates; subject matter to show wholesome choices, Christian character, leadership learned in church and school situations. **B. H. Davis**, 17 Proctor, Utica 3, N. Y.

WRITERS—Phonograph Recordings made of your poems, jokes, storiettes. 1½ minute reading—60c! Lasting gifts. **Bansett Press**, Box 28, Oak Park, Illinois.

PHOTOGRAPHIC COLLECTIONS OR NEWSPAPER PICTURE FILES WANTED. With and without negatives; color transparencies, human interest, old-time and modern U. S., industrial, geographic, foreign pictures. Description, approximate number, and price. **Three Lions**, Publishers, 551 Fifth Ave., New York 17.

WANT FINANCIAL INDEPENDENCE? Proved plan helps hundreds. They say: "At last a system that really works." **Dr. Tibolt**, 23B, Phila. 20.

EARN AS YOU LEARN WRITING—Practical book of specific self-help instructions for writing and marketing fiction and non-fiction. \$1. Order from author, **Dorothy Bunker**, Box 36, Pomona, Calif.

CLIPPING SERVICE: Old and new. All topics. Ten short or five longer, 25c cash in advance. Satisfaction guaranteed. Aid in research. **Golda McCabe**, 629 College Ave., Fresno 3, Calif.

WANT A NEW FAST MIND? Amazing Mind-Stimulator helps hundreds think-up new ideas, find themselves and their right vocations, advance "years in months." **Dr. Tibolt**, 23B, Phila. 20.

"FORTY DOLLARS A MONTH" Writing Fillers," Methods, Markets, 25c; "Rural Writer Plan" gets beginners' checks, 25c; "Pay Side of Poetry Writing," examples, markets, 50c; **GLORIA PRESS**, 1926½ Bonsallo, Los Angeles 7, Calif.

RESEARCH—CONGRESSIONAL LIBRARY, National Archives, Government Bureaus, etc. Odd jobs, simple questions, complex investigations, genealogy, ghost-writing, expertly handled. **John Grehore**, Box 2329-A, Washington 13, D. C.

TWENTY BACK NUMBERS, The Author & Journalist, our selection, \$1.25 postpaid. **A. & J.**, Box 600, Denver, Colo.

SOMEONE TO CARE—that universal need. Join **THE FRIENDSHIP CLUB**. Write **Charlotte Kay**, Box 670, Seattle, Wash. Postage, please.

HELPFUL FEATURE and NEWS writing instructions, 50c. Other books, courses. **Ralph Underhill**, Beebe, Arkansas.

THE PLOT BOOK, make your own. Create original plots and outlines, characters, settings from published stories without plagiarizing. A plotting wizard, says a professional writer. Folio shows how. Price 50c. Money back guarantee. **Writecraft**, Box 202J, Chicago Heights, Ill.

WANT TO WRITE PROFESSIONALLY and thereby sell as quickly as possible? Find answer in my ad, this magazine, page 19, **NATALIE NEWELL**, Ghostwriter.

"THE ILLUSION OF REALITY" will be sent **FREE** to any writer who is interested in improving the characterizations of his stories. No obligation! Type postal card request to **The Wyer Company**, Publishers, Suite 1412-E, 366 Madison Avenue, New York 17, N. Y.

WRITERS' INSTRUCTION BOOKS bought and sold. Send your list for appraisal. Write for our list of new and used writers' books. **Humanity Press**, 220 W. 42nd St., New York 18.

HELPFUL HINTS to Amateur Songwriters that may save you dollars. Send 50c and stamp to **J. M. Russell**, Rt. 3, Box 26, Kent, Wash.

G. I. JOE IN THE WAR. Booklet of war verses by A Gold Star Father. 75c a copy. No tax. **ELL-WYN C. ROBERTS**, R. F. D. No. 2, Canton, Ohio.

WRITERS! Earn \$1 to \$200. Sell anecdotes, embarrassing moments, children's sayings, jokes, etc. Market lists and instructions, \$1. **H. Haug**, 1913 Rhodes Street, Arlington, Virginia.

POEM WRITERS! Somethin' for you. Information free. **Charles Olive**, Willmar, Minnesota.

SUCCESS defeats failure when the mind overcomes nervousness. Send today for my enlightening, free pamphlet, "How my nerves deceived me." **Herbert J. LeBeau**, Box 52, Carney, Mich.

NEED QUICK CASH IMMEDIATELY! Earn Money at Home! "100 Sparetine Homework Plans." Complete Instructions, 60 pages, 25c. Homework Publications, Desk C, 814—44th Avenue, San Francisco.

SEX SCIENCE MAGAZINE. Living illustrations! Sample, 25c. Three assortd, 50c! Seven assortd, \$1.00. Free lists! **ENTERPRISES**, Spring Valley 2, N. Y.

A \$100-A-MONTH hobby at home! No soliciting, no meeting people, no manuscripts. Easy, enjoyable pastime. Details, 25c. (refundable). **Laura Dickson**, 233 Main Building, Lander College, Greenwood, S. C.

NEED HELP? Experienced ghost-writers will take assignments. **Pattillo Agency**, Clanton, Alabama.

FINGER PRINTING—A MANUAL OF IDENTIFICATION. 299 pages. Numerous illustrations. Tells an author all he ever needs to know about fingerprints for writing crime and detective stories. \$3.75 postpaid. Autographed and inscribed to purchaser by author without extra cost. Lieutenant Charles Edward Chapel, 616 Flower Street, Inglewood, California.

COMPLETE ASSISTANCE for all writers. Inquire National Writers Club, 1839 Champa, Denver 2, Colorado.

● ARE YOU A SLOPPY WRITER?

An editor is a pretty busy person, with many duties, many calls on his time. He cannot spend his time in revising sloppy manuscripts and making them fit for the printer, even when a genuine story does begin to poke its nose out of the submissions on his desk, and so he orders the return of the script, which he would have bought had it been a finished professional job.

That is why in more than 25 years of working with writers, I have stressed the importance of taking pains, with the result that my clients are in virtually all the magazines, including the best, and their books are in the libraries. The following letter, just received by me, illustrates what I mean:

"You taught me the value of fine usage of words. I cannot say too much for your work, for words will not describe its value. . . . As long as you are in business my work will pass through your hands on its way to the editors." (*)

And here are two other letters which will perhaps interest you:

"Your clear and comprehensive criticism has done exactly what I asked of you. It was directed to me exclusively. It did not come out of a barrel, or include a lot of generalities. You earned my confidence completely." (*)

"Five hundred times the fee I paid you would not pay for all that this work with you has meant to me, thus far. It has opened up an entire new world, for under your tactful, cautious guidance, I have found my dreams." (*)

(*) Names on request.

If your stories keep bouncing back, write for my 44-page booklet, "THE TRUTH ABOUT LITERARY ASSISTANCE," which is FREE ON REQUEST. It gives details of my work with writers, and my credentials both as an author and a literary critic. It also contains vital information, not obtainable elsewhere, designed to protect your pocket-book.

It describes, too, the CRITICISM AND SALES SERVICE and the PROFESSIONAL COLLABORATION SERVICE, which you should investigate. The terms are surprisingly low.

LAURENCE R. D'ORSAY

Author "The Profit in Writing" (\$3.00); "Writing Novels to Sell" (\$2.50); "Landing the Editors' Checks" (\$3.00); "Stories You Can Sell" (\$3.00); "Mistress of Spears" (\$2.50), etc.

Author of stories and articles in leading magazines.

Topanga 2, California

"Builder of Literary Careers Since 1919"

HOW TO WRITE FOR PROFIT

Read How Palmer Graduates Are Succeeding

Writers already selling their material, but dissatisfied with their work or revenue, as well as men and women just aspiring to become successful writers are benefiting by Palmer Training.

Rupert Hughes, Ruth Comfort Mitchell, Gertrude Atherton, Katharine Newlin Burt and others praise the Palmer course, its personnel and the help given to writers.

Complete instruction in all phases of writing—fiction (short stories, novels), magazine and feature articles, newspapers, radio scripts—is combined with close personal direction by successful writers, editors and instructors on the Palmer Staff. Witness:

\$105 For Story

"After revising the story according to your suggestions, I sold it for \$105. I also have a four-part story sold in London. Credit certainly goes to Palmer." H.B.M., Manitoba, Canada.

Steady Growth

"I had never sold a word of fiction before enrolling for Palmer Training. My first sales netted me about \$40 per month on the side.

"My first straight fiction story sold for \$45. Then I sold one to Liberty for \$250. Recently, another for \$100."

"What I have been able to do I attribute almost entirely to Palmer guidance." H. S. Sar, Hollywood, Calif.

From "Pulps" to "Slicks"

"It will doubtless interest you to know that the Course is already bearing fruit. My purpose, as you may recall, was to get away from the pulp paper and edge into the smooth, or illustrated field. I've accomplished that in two instances in the past two months." C.P., Ohio.

First Article Sells—More Requested

"My initial article was snapped up by Popular Mechanics. I received a sizeable check and have requests for more." J.E.S., Altoona, Pennsylvania.

Credits Success to Palmer

"I can truthfully say that every success of mine, in a literary way, has been due to Palmer Training." Bertha Hammerstein Thomas, Columbia, Ohio.

Averages Over \$100 Month

"Before enrolling, I had never made any attempt to write. All I possessed was the ambition and I thought I had too little education." Z. A. Loveland, Lakeland, Cal.

More Than Expected

"More and more I am amazed at (and very grateful for) the interest and effort you give to help us over the hurdles. I couldn't have believed a correspondence course could be so wonderful." Mrs. C.S., Chicago, Ill.

Good Fortune, Thanks To Palmer

"This letter is intended for embryonic writers. There was an opening for advancement. When I told the chief I was one of your graduates he smiled broadly and said, 'Why then we're brothers. I also studied at Palmer. I have them to thank for my good fortune!' You know the rest." Harry J. Fazzina, Bristol, Conn.

Department of Education Recommends Palmer

"We have had occasion to suggest to a number of persons your course in fiction writing. . . . We are very favorably impressed with your course and appreciate your cooperation." T.A.J.C., Director of Rehabilitation, Winnipeg, Manitoba.

Prairie Radio Course

"I have seen many programs fail because the good ideas in them were not properly handled. Other times, I have seen programs with no outstanding features succeed because the writer knew and followed the best techniques. Your instruction is complete and I recommend it to everyone wanting to make good in radio." Leigh Crosby, Advertising Executive.

FREE BOOKLET

Enjoy the ideal career of a really successful writer—money, travel, independence, recognition! To find out how Palmer can help you, write TODAY for FREE Booklet.

PALMER INSTITUTE OF AUTHORSHIP
6362 Hollywood Blvd., Hollywood 28, Calif.

Dept. CB105

Please send me free illustrated booklet, "The Art of Writing Salable Stories," explaining the unique feature of your training in writing for profit. I understand this request is confidential and no salesman will call.

Name _____

Address _____

City _____

State _____

PROFESSIONAL COACHING FOR A. & J. READERS

Send your manuscripts to our Criticism Department. Get a complete report on plot, characterization, style; an expert analysis of markets. Obtain the professional coaching counsel of the A. & J. Staff.

We have examined the early work of thousands of writers, many of whom, receiving our constructive help, have later made magazine covers and book lists.

Our research in current literary trends and writing methods, coupled with the judgment based thereon, are professionally at the service of Criticism Department clients.

Let us see some of your work.

You can be confident that qualities of craftsmanship and appeal will be completely rated. If we consider your manuscript has prospects of sale, with or without revision, our detailed personal report will include a list of prospective buyers.

Criticism fee—\$2 for first 1000 words, then 50 cents a thousand to 10,000 words; over 10,000, 40 cents a thousand. Fee and return postage should accompany manuscript.

THE AUTHOR & JOURNALIST

CRITICISM DEPARTMENT

P. O. Box 600

Denver 1, Colo.

Clearance Sale!

FAMOUS LITTLE BLUE BOOKS

We have on hand an odd-lot stock of the Famous Haldeman-Julius LITTLE BLUE BOOKS. The titles include many of special usefulness to writers . . . English Composition Self-Taught, Striking Similes, Hints on Writing Short Stories, Book of Synonyms, Boswell's Life of Johnson, Hints on Writing Poetry, Spelling Self-Taught, Psychology for Beginners, Autosuggestion, Punctuation Self-Taught, Grammar Self-Taught, Conquest of Fear, Common Writing Faults, Typewriting Self-Taught, Psycho-Analysis, Puzzle of Personality, Rhetoric Self-Taught, Rhyming Dictionary, How To Think Clearly, Memory: How To Use It, and various others.

To clear, we are offering these at

**75c a Lot (20 different titles),
Postpaid**

A. & J.
Box 600, Denver, Colo.

I enclose 75c. Please send me a Clearance Package (20 different titles) of Little Blue Books, postpaid.

Name _____

Street _____ Town _____

